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A N E C D O T E S
O F
PAINTING in ENGLAND;

With some Account of the principal Artists;

And incidental NOTES on other ARTS;

Collected by the late

Mr. GEORGE VERTUE;

And now digested and published from his original MSS.

By Mr. HORACE WALPOLE.

V O L. III.

— The distinguish'd part of Men
With Compass, Pencil, Sword, or Pen,
Shou'd in Life's visit leave their Name
In Characters, which may proclaim,
That they with Ardour strove to raise
At once their Art's and Country's Praise.

PRIOR.

STRAWBERRY-HILL:

PRINTED in the YEAR MDCCCLXIII.

THE UNIVERSITY OF CHICAGO

1900

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ANECDOTES of PAINTING, &c.

CHAP. I.

Painters in the Reign of Charles II.

THE arts were in a manner expelled with the Royal Family from Britain. The anecdotes of a Civil War are the history of Destruction. In all ages the mob have vented their hatred to Tyrants, on the pomp of Tyranny. The magnificence the people have envied, they grow to detest, and mistaking consequences for causes, the first objects of their fury are the palaces of their masters. If Religion is thrown into the quarrel, the most innocent arts are catalogued with sins. This was the case in the contests between Charles and his parliament. As he had blended affection to the sciences with a lust of power, nonsense and ignorance were adopted into the liberties of the subject. Painting became idolatry; monuments were deemed carnal pride, and a venerable cathedral seemed equally contradictory to Magna Charta and the Bible. Learning and wit were construed to be so heathen, that one would have thought the Holy Ghost could endure nothing above a pun. What the fury of Henry VIII. had spared, was condemned by the Puritans: Ruin was their harvest, and they gleaned after the Reformers. Had they countenanced any of the softer arts, what could those arts have represented? How pictu-

refque was the figure of an Anabaptist? But sectaries have no ostensible enjoyments; their pleasures are private, comfortable and gross. The arts that civilize society are not calculated for men who mean to rise on the ruins of established order. Jargon and austerities are the weapons that best serve the purposes of heresiarchs and innovators. The sciences have been excommunicated from the Gnostics to Mr. Whitfield.

The restoration of royalty brought back the arts, not taste. Charles II. had a turn to mechanics, none to the politer sciences. He had learned * to draw in his youth; in the imperial library at Vienna is a view of the isle of Jersey, designed by him; but he was too indolent even to amuse himself. He introduced the fashions of the court of France, without it's elegance. He had seen Louis XIV. countenance Corneille, Moliere, Boileau, Le Sueur, who forming themselves on the models of the ancients, seemed by the purity of their writings to have studied only in Sparta. Charles found as much genius at home, but how licentious, how indelicate was the style he permitted or demanded! Dryden's tragedies, are a compound of bombast and heroic obscenity, inclosed in the most beautiful numbers. If Wycherley had nature, it is nature stark naked. The painters of that time veiled it but little more; Sir Peter Lely scarce saves appearances but by a bit of fringe or embroidery. His nymphs, generally reposed on the turf, are too wanton and too magnificent to be taken for any thing but maids of honour. Yet fantastic as his compositions seem, they were pretty much in the dress of the times, as is evident by a puritan tract published in 1678, and intituled, "Just and reasonable Reprehensions of naked Breasts and Shoulders." The court had gone a good way

* See before, vol. II. p. 101.

way beyond the fashion of the preceding reign, when the galantry in vogue was to wear a lock of some favorite object; and yet Prynne had thought that mode so damnable, that he published an absurd piece against it, called, *The Unloveliness of Love-locks* *.

The sectaries, in opposition to the king, had run into the extreme against politeness: The new court, to indemnify themselves and mark aversion to their rigid adversaries, took the other extreme. Elegance and delicacy were the point from which both sides started different ways; and taste was as little fought by the men of wit, as by those who called themselves the men of God. The latter thought that to demolish was to reform; the others, that ridicule was the only rational corrective; and thus while one party destroyed all order, and the other gave a loose to disorder, no wonder the age produced scarce any work of art, that was worthy of being preserved by posterity. Yet in a history of the arts, as in other histories, the times of confusion and barbarism must have their place to preserve the connection, and to ascertain the ebb and flow of genius. One likes to see through what clouds broke forth the age of Augustus. The pages that follow will present the reader with few memorable names; the number must atone for merit, if that can be thought any atonement. The first † person

* At the sale of the late lady Worsey, about seven or eight years ago, was the portrait of the duchess of Somerset, daughter of Robert earl of Essex, [Q. Elizabeth's favorite] with a lock of her father's hair hanging in her neck; and the lock itself was in the same auction.

† Vertue was told by old Mr. Laroon, who saw him in Yorkshire, that the celebrated Rembrandt was in England in 1661, and lived 16 or 18 months at Hull, where he drew several gentlemen and seafaring persons. Mr. Dahl had one of those pictures. There are two fine whole lengths at Yarmouth, which might

person who made any figure, and who was properly a remnant of a better age, was

I S A A C F U L L E R,

Of his family or masters, I find no account, except that he studied many years in France under Perrier, who engraved the antique statues. Graham says "he wanted the regular improvements of travel to consider the antiques, and understood the anatomic part of painting, perhaps equal to Michael Angelo, following it so close, that he was very apt to make the muscelling too strong and prominent." But this writer was not aware that the very fault he objects to Fuller did not proceed from not having seen the antiques, but from having seen them too partially, and that he was only to be compared to Michael Angelo from a similitude of errors, flowing from a similitude of study. Each caught the robust style from ancient statuary, without attaining it's graces. If Graham had avoided hyperbole, he had not fallen into a blunder. In his historic compositions Fuller is a wretched painter, his colouring was raw and unnatural, and not compensated by disposition or invention. In portraits his pencil was bold, strong, and masterly: Men who shine in the latter, and miscarry in the former, want imagination. They succeed only in what they see. Liotard is a living instance of this sterility. He cannot paint a blue
ribband

might be done at the same time. As there is no other evidence of Rembrandt being in England, it was not necessary to make a separate article for him, especially at a time when he is so well known, and his works in such repute, that his scratches, with the difference only of a black horse or a white one, sell for thirty guineas.



Ipsæ pinx.

T. Chambers sculp

ISAAC FULLER.

ribband if a lady is dressed in purple knots. If he had been in the prison at the death of Socrates, and the passions were as permanent as the persons on whom they act, he might have made a finer picture than Nicolò Poussin.

Graham speaks of Fuller as extravagant and burlesque in his manners, and says, that they influenced the style of his works *. The former character seems more true than the latter. I have a picture of Ogleby by him, in which he certainly has not debased his subject, but has made Ogleby appear a moonstruck bard, instead of a contemptible one. The composition has more of Salvator than of Brauwer. His own † portrait in the gallery at Oxford is capricious, but touched with great force and character. His altar pieces at ‡ Magdalen and All-souls colleges in Oxford are despicable. At Wadham college is an altar-cloth in a singular manner, and of merit: It is just brushed over for the lights and shades, and the colours melted in with a hot iron.

While Fuller was at Oxford he drew several portraits, and copied Dobson's decollation of St. John, but varying the faces from real persons. For Herodias, who held the charger, he painted his own mistress; her mother for the old woman receiving the head in a bag, and the ruffian, who cut it off, was a noted bruiser of that age. There was besides a little boy with a torch, which illuminated the whole picture.

VOL. III.

B

Fuller

* Elsum in an epigram, that is not one of his worst, agrees with this opinion;

On a drunken Sot,

His head does on his shoulder lean,		Who sees this sot in his own colour
His eyes are sunk and hardly seen;		Is apt to say, 'twas done by Fuller.

† It is much damaged, and was given to the University by Dr. Clarke.

‡ Mr. Addison wrote a latin poem in praise of it.

Fuller received 60 pieces for it. In king James's catalogue is mentioned a picture by him, representing Fame and Honour treading down Envy. Colonel Seymour * had a head of Pierce, the carver, by Fuller. He was much employed to paint the great taverns † in London; particularly the mitre in Fenchurch-street, where he adorned all the sides of a great room in pannels, as was then the fashion. The figures were as large as life; a Venus, Satyr and sleeping Cupid; a boy riding a goat and another fallen down, over the chimney; this was the best part of the performance, says Vertue; Saturn devouring a child, Mercury, Minerva, Diana, Apollo; and Bacchus, Venus, and Ceres embracing; a young Silenus fallen down, and holding a goblet, into which a boy was pouring wine; the seasons between the windows, and on the ceiling two angels supporting a mitre, in a large circle; this part was very bad, and the colouring of the Saturn too raw, and his figure too muscular. He painted five very large pictures, the history of the king's escape after the battle of Worcester; they cost a great sum, but were little esteemed.

Vertue had seen two books with etchings by Fuller; the first, Cæsar Ripa's Emblems; some of the plates by Fuller, others by Henry Cooke. The second was called, *Libro da Disegnare*; 8 or 10 of the plates by our painter.

He died in Bloomsbury-square about the year 1676, and left a son, an ingenious but idle man, according to Vertue, chiefly employed in coach-painting. He led a dissolute life and died young.

Fuller

* Vertue bought it, and from his sale I purchased it.

† Sir P. Lely seeing a portrait of Norris, the king's frame-maker, an old grey-headed man, finely painted by Fuller, lamented that such a genius should drown his talents in wine.

Fuller had one Scholar, Charles Woodfield, who entered under him at Oxford, and served seven years. He generally painted views, buildings, monuments, and antiquities, but being as idle as his master's son, often wanted necessaries. He died suddenly in his chair in the year 1724, at the age of 75.

C O R N E L I U S B O L L,

A painter of whom I find no particulars, but that he made views of London before the fire, which proves that he was here early in this reign if not in the last; these views were at Sutton-place in Surrey, and represented Arundel-house, Somerset-house and the Tower. Vertue, who saw them, says, they were in a good free taste.

J O H N F R E E M A N,

An historic painter, was a rival of Fuller, which seems to have been his greatest glory. He was thought to have been poisoned in the West-indies, but however died in England, after having been employed in painting scenes for the theatre in Covent-garden*.

REMÉE or REMIGIUS VAN LEMPUT,

Was born at Antwerp, and arrived at some excellence by copying the works of Vandýck; he imitated too with success the Flemish masters, as Stone did the Italians; and for the works of Lely, Remée told that master that he could copy them better than Sir Peter could himself. I have already mentioned his small picture from Holbein,

of

* Graham p. 419.

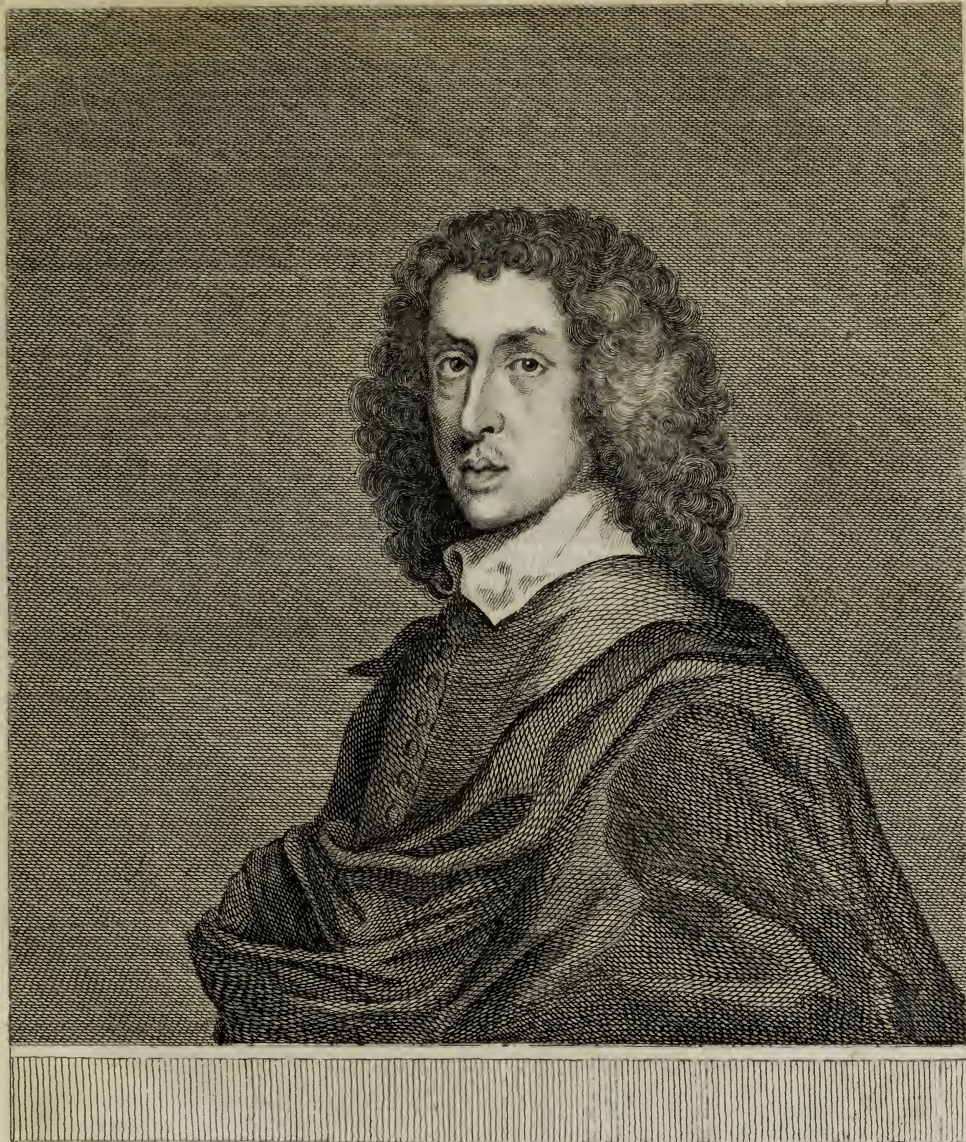
of the two Henrys and their queens, and that his purchase in king Charles's sale of the king on horseback was taken from him, by a suit at law, after he had demanded 1500 guineas for it at Antwerp and been bid 1000. The earl of Pomfret at Easton had a copy of Raphael's Galatea by him, and at Penshurst is a small whole length of Francis earl of Bedford æt. 48, 1636, from Vandyck. Mr. Stevens, historiographer to the king, had some portraits of his family painted by Remée. The latter had a well-chosen collection of prints and drawings*. He died in Nov. 1675, and was buried in the church-yard of Covent-garden, as his son Charles had been in 1651. His daughter was a paintress, and married to Thomas, brother of

ROBERT STREATER,

Who was appointed serjeant painter at the restoration. He was the son of a painter and born in Covent-garden, 1624, and studied under Du Moulin. Streater did not confine himself to any branch of his art, but succeeded best in architecture, perspective, landscape and still life. Graham calls him the greatest and most universal painter that ever England bred, but with about as much judgment, as where he says that Streater's being a good historian contributed not a little to his perfection in that way of painting. He might as well say that reading the Rape of the Lock would make one a good hair-cutter. I should rely more on Sanderson, who speaking of landscape, says "of our own nation I know none more excellent but Streater, who indeed is a compleat master therein, as also in other arts of etching, †graving, and

* Graham p. 458.

† He engraved a plate of the battle of Naseby. The plates for Ogleby's Juvenal were designed by Streater, Barlow and Danckers.



A. Bannerman sculp.

ipse pinx.

ROBERT STREATER. —



and his work of architecture and perspective; not a line but is true to the rules of art and symmetry *." And again, comparing our own countrymen with foreigners, in different branches, he adds, "Streater in all paintings †." But from the few works that I have seen of his hand, I can by no means subscribe to these encomiums: The Theatre at Oxford, his principal performance, is a very mean one; yet Streater was as much commended for it, as by the authors I have mentioned for his works in general. One Robert Whitehall ‡, a poetaster of that age, wrote a poem called *Urania*, or a description of the painting at the top of the theatre at Oxford, which concluded with these lines,

That future ages must confess they owe
To Streater more than Michael Angelo.

At Oxford Streater painted too the chapel at All-souls, except the Resurrection, which is the work of Sir James Thornhill. Vertue saw a picture, which he commends, of a Dr. Prujean §, in his gown and long hair, one hand on a death's head, and the other on some books, with this inscription, *Amicitiae ergo pinxit Rob. Streater*: And in the possession of a captain Streater, the portrait of Robert by himself, of his brother Thomas, by Lankrink; and of Thomas's wife, the daughter of Remée, by herself. Vertue had also seen two letters, directed to serjeant Streater at his house in Long-acre; the first from

VOL. III.

C

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* *Graphice* p. 19.

† *Ib.* 20.

‡ V. Wood's *Athenæ*, vol. 2. p. 786. A description in prose of that painting is in the new Oxford-guide.

§ Vertue met with a print, *Opinion sitting in a tree*, thus inscribed, *Viro clariss. Dno. Francisco Prujeano, Medico, omnium bonarum artium & elegantiarum Fautori & admiratori summo. D.D. D. H. Peacham.*

the * earl of Chesterfield dated june 13, 1678, mentioning a picture of Mutius Scævola, for which he had paid him 20 *l.* and offering him 160 *l.* if he would paint six small pictures with figures. His lordship commends too the story of Rinaldo, bought of Streater, but wishes the idea of the Hero had been taken from the duke of Monmouth or some very handsome man. The other letter was from the † earl of Bristol at Wimbledon, about some paintings to be done for him.

‡ Other works of Streater, were ceilings at Whitehall ; the war of the giants at Sir Robert Clayton's, Moses and Aaron at St. Michael's Cornhill, and all the scenes at the old playhouse. He died in 1680, at the age of 56 not long after being cut for the stone, though Charles II. had so much kindness for him as to send for a surgeon from Paris to perform the operation. He had a good collection of Italian books, prints, drawings and pictures, which on the death of his son in 1711, were sold by auction. Among them were the following by Streater himself, which at least shew the universality of his talent ; Lacy the player ; a hen and chickens ; two heads ; an eagle ; a landscape and flowers ; a large pattern of the king's arms ; Isaac and Rebecca ;

* This was earl Philip, mentioned in the *Memoires de Grammont*. He was very handsome, and had remarkably fine hair. Lord Harrington has a good head of him by Sir Peter Lely, in which these circumstances are observed.

† The famous George lord Digby. There is at Althorp a suit of arras with his arms, which he gave to his daughter the countess of Sunderland, whom I mention to rectify a common blunder: It is the portrait of this lady, Anne Digby, who had light hair and a large square face, that is among the beauties at Windsor, and not her mother-in-law Sacharissa, who had a round face, and dark hair, and who probably was no beauty in the reign of Charles II.

‡ Graham, 465. James II. had seven of his hand. V. his catalogue.



A. Bannerman Sculp.

VAN-SOON. —

becca ; fruit-pieces ; Abraham and Isaac ; the nativity ; Jacob's vision ; Mary Magdalen ; building and figures ; two dogs. They fold, says Vertue, for no great price ; some for five pounds, some for ten.

HENRY ANDERTON*,

Was disciple of Streater, whose manner he followed in landscape and still life. Afterwards he travelled to Italy, and at his return took to portrait painting, and having drawn the famous Mrs. Stuart, duchess of Richmond, he was employed by the king and court, and even interfered with the business of Sir Peter Lely. Anderton died soon after the year 1665.

FRANCIS VANSON, or VANZON,

Was born at Antwerp, and learned of his father, a flower painter, but he came early into England, and marrying Streater's neice, succeeded to much of her uncle's business. Vertue and Graham commend the freedom of his pencil, but his subjects were ill-chosen. He painted still-life, oranges and lemons, plate, damask curtains, cloths of gold, and that medley of familiar objects that strike the ignorant vulgar. In Streater's sale, mentioned above, were near thirty of Vanson's pieces, which sold well ; among others, was the crown of England, and birds in water-colours. Vanson's patron was the † earl of Radnor, who, at his house in St. James's square, had near eighteen or twenty of his works, over doors and chimnies, &c.

There

* V. Graham.

† Charles Bodville Robartes, second earl of Radnor, who succeeded his grandfather in 1684, and was lord warden of the stanneries, and by king George I. made treasurer of the chambers. He died in 1723.

There was one large piece, loaded with fruit, flowers, and dead game by him, and his own portrait in it, painted by Laguerre, with a hawk on his fist. The stair-case of that house was painted by Laguerre, and the apartments were ornamented by the principal artists then living, as Edema, Wyck, Roeustraten, Danckers, old Griffier, young Vandeveld and Sybrecht. The collection * was sold in 1724. Some of his pictures were eight or nine feet high, and in them he proposed to introduce all the medicinal plants in the physic garden at Chelsea, but grew tired of the undertaking, before he had completed it. He lived chiefly in Long-acre, and lastly in St. Alban's-street, where he died in the year 1700, at past fifty years of age.

SAMUEL VAN HOOGST RATEN,

Was another of those painters of still life, a manner at that time in fashion. It was not known that he had been in England, till Vertue discovered it by a picture of his hand at a sale in Covent-garden 1730. The ground represented a walnut-tree board, with papers, pens, pen-knife and an English almanack of the year 1663, a gold medal, and the portrait of the author in a supposed ebony frame, long hair, inclining to red, and his name, S. V. Hoogstraten. The circumstance of the English almanack makes it probable that this painter was in England at least in that year, and Vertue found it confirmed by Houbraken

* In this sale were some capital pictures, as Rubens and his mistress (I suppose it should be his Wife, and that it is the picture at Blenheim) sold for 130 guineas; the martyrdom of St. Laurence by Vandyck, 65 guineas; a satyr with a woman milking a goat by Jordan of Antwerp, 160 guineas; and the family piece, which I have mentioned in the life of Vandyck, bought by Mr. Scawen for 500*l*.



Ipsæ pinx.

J. Chambers sculp.

ABRAHAM HONDIUS.

braken his scholar, who in his lives * of the painters says, that Hoogstraten was born at Dordrecht in 1627, was first instructed by his father, and then by Rembrandt. That he painted in various kinds, particularly small portraits, and was countenanced by the emperor and king of Hungary. That he travelled to Italy, and came to England; that he was author of a book on painting, called *Zichtbare Waerelt* geselt worden, and died at Dordrecht in 1678.

BALTHAZAR VAN LEMENS,

Was among the first that came over after the restoration, when a re-established court promised the revival of arts, and consequently advantage to artists, but the poor man was as much disappointed as if he had been useful to the court in its depression. He was born at Antwerp in 1637, and is said † to have succeeded in small histories; but not being encouraged, and having a fruitful invention and easy pencil, his best profit was making sketches for others of his profession. He lived to 1704, and was buried in Westminster. His brother, who resided at Brussels, painted a head of him.

ABRAHAM HONDIUS,

Was born at Rotterdam in 1638: when he came to England or who was his master is not known. His manner indeed seems his own; it

VOL. III.

D

was

* There is also an account of him in the second volume of Descamps, which was published but a little time before the death of Vertue.

† Graham. A head of Charles I. by one Lemons is mentioned in that king's collection, p. 72. Whether the father of this person, or whether a different name, as there is a slight variation in the orthography, I do not know.

was bold and free, and except Rubens and Snyder, few masters have painted animals in so great a style. Though he drew both figures and landscape, dogs and huntings were his favorite subjects. Vertue says he was a man of humour, and that one of his maxims was, that the goods of other men might be used as our own; and that finding another man's wife of the same mind, he took and kept her till she died; after which he married. He lived on Ludgate-hill, but died of a severe course of gout in 1695, at the blackmore's head over-against Water-lane Fleet-street. One of his first pictures was the burning of Troy; and he frequently painted candle-lights. His best was a dog-market, sold at Mr. Halsted's auction in 1726: Above on steps were men and women well executed. My father had two large pieces of his hand, the one a boar, the other a stag-hunting, very capital. Vertue mentions besides a landscape painted in 1666; Diana returned from hunting, and a bull-baiting, dated 1678.

Jodocus Hondius, probably the grand-father of Abraham, had been in England before, and was an engraver of maps. He executed some of Speed's, and * one of the voyages of Thomas Cavendish and Sir Francis Drake round the globe. He also engraved a genealogic chart of the houses of York and Lancaster, with the arms of the knights of the garter to the year 1589, drawn by Thomas Talbot; a map of the Roman empire; another of the Holy-land, and particularly the celestial and terrestrial globes, the largest that had then ever been printed. I shall say nothing more of him in this place (as the catalogue of English engravers I reserve for a separate volume) but that he left a son Henry, born in London, whom I take for the father of Abraham Hondius, and who finished several things that had been left imperfect by Jodocus.

Mr.

* V. British Librarian.



Se ipse, pinx.

A. Bannerman Sculp.

S^T PETER LELY. —

MR. WILLIAM LIGHTFOOT*,

An English painter of perspective, landscape and architecture, in which last science he practiced too, having some share in the Royal-exchange. He died about 1671.

SIR PETER LELY,

Not only the most capital painter of this reign, but whose works are admitted amongst the classics of the art, was born at Soest in Westphalia, where his father, a captain of Foot, was in garrison. His name was Vander Vaas, but being born at the Hague in a perfumer's shop, the sign of the Lilly, he received the appellation of captain Du Lys or Lely, which became the proper name of the son. He received his first instructions in painting from one De Grebber, and began with landscape and historic figures less than life; but coming to England in 1641, and seeing the works of Vandyck, he quitted his former style and former subjects, and gave himself wholly to portraits in emulation of that great man. His success was considerable, though not equal to his ambition; if in nothing but simplicity, he fell short of his model, as Statius or Claudian did of Virgil. If Vandyck's portraits are often tame and spiritless, at least they are natural. His laboured draperies flow with ease, and not a fold but is placed with propriety. Lely supplied the want of taste with clinquant; his nymphs trail fringes and embroidery through meadows and purling streams. Add, that Vandyck's habits are those of the times;

* Graham.

times; Lely's a sort of fantastic night-gowns, fastened with a single pin*. The latter was in truth the ladies-painter; and whether the age was improved in beauty or in † flattery, Lely's women are certainly much handsomer than those of Vandyck. They please as much more, as they evidently meant to please; he caught the reigning character, and

————— on animated canvass stole

The sleepy eye that spoke the melting soul.

I don't know whether even in softness of the flesh, he did not excell his predecessor. The beauties at Windsor are the court of Paphos, and ought to be engraved for the memoirs of it's charming historiographer ‡, count Hamilton. In the portraits of || men, which he seldom painted, Lely scarce came up to Sir Antony; yet there is a whole length of Horatio lord Townshend by the former, at Rainham, which yields to few of the latter.

At lord Northumberland's at Sion, is a remarkable picture of king Charles I. holding a letter, directed, "au roi monseigneur," and the

Duke

* Your night-gown fasten'd with a single pin;
Fancy improv'd the wond'rous charms within.

L. M. W. M.

† This suspicion is authorized by Mr. Dryden, who says, "It was objected against a late noble painter, that he drew many graceful pictures, but few of them were like: And this happened to him, because he always studied himself more than those who sat to him."

Pref. to second part of his miscellanies.

‡ Author of the memoirs de Grammont.

|| I must except a very fine head in my possession of the earl of Sandwich: it is painted with the greatest freedom and truth; and a half-length of an alderman Leneve in his habit, one of the finest portraits I ever saw, the hand is exquisitely well painted.

Duke of York æt. 14. presenting a penknife to him to cut the strings. It was drawn at Hampton-court, when the king was last there, by Mr. Lely, who was * earnestly recommended to him. I should have taken it for the hand of Fuller or Dobson. It is certainly very † unlike Sir Peter's latter manner, and is stronger than his former. The king has none of the melancholy grace which Vandyck alone, of all his painters, always gave him. It has a sterner countenance, and expressive of the tempests he had experienced.

Lely drew the rising sun, as well as the setting. Captain Winde told Sheffield duke of Buckingham that Oliver certainly sat to him, and while sitting, said to him, “ Mr. Lely, I desire you would use all your skill to paint my picture truly like me, and not flatter me at all; but remark all these roughnesses, pimples, warts, and every thing as you see me, otherwise I never will pay a farthing for it.”

VOL. III.

E

It

* The author of the *Abregè de la vie des plus fameux Peintres* in two volumes quarto, 1745, says it was at the recommendation of the earl of Pembroke. This piece of ignorance is pardonable in a Frenchman, but not in Graham, from whom he borrowed it, and who specifies that it was Philip earl of Pembroke, a man too well known for the part he took, to leave it probable that he either recommended a painter to his abandoned master at that crisis, or that his recommendation was successful. He was more likely to have been concerned in the next paragraph.

† Yet it is certainly by him: The earl of Northumberland has Sir Peter's receipt for it, the price 30*l.* There is a poem by Lovelace on this very picture, p. 61. R. Symondes too mentions it, and the portraits of the duke of York, and the lady Elizabeth, single heads, both now at the earl of Northumberland's at Sion; the first, very pleasing, the other, as valuable, for being the only one known of that princess. There was another of the duke of Gloucester with a fountain by him, which is wanting. Symondes adds, Sir Peter had 5*l.* for a *ritratto*; 10*l.* if down to the knees.

It would be endless to recapitulate the * works of this master : though so many have merit, none are admirable or curious enough to be particularized. They are generally portraits to the knees, and most of them, as I have said, of ladies †. Few of his historic pieces are known; at Windsor is a Magdalen, and a naked Venus asleep; the duke of Devonshire has one, the story of Jupiter and Europa; and lord Pomfret had that of Cimon and Iphigenia. In Streater's sale, was a Holy Family, a sketch in black and white, which sold for five pounds; and Vertue mentions and commends another, a Bacchanal of four or five naked boys, sitting on a tub, the wine running out; with his mark P. Lens made a mezzotinto from a Judgment of Paris by him; another, was of Susanna and the Elders. His designs are not more common; they are in Indian ink, heightened with white. He sometimes painted in crayons, and well; I have his own head by himself: Mr. Methuen has Sir Peter's and his family in oil. They represent a concert in a landscape.

He

* Several by him and Vandyck are in the gallery at Althorp, one of those enchanted scenes which a thousand circumstances of history and art endear to a pensive spectator.

† Waller, as galant a poet, as Lely was a painter, has twice celebrated him; in the night-piece he says,

Mira can lay her beauty by,
Take no advantage of the eye,
Quit all that Lely's art can take,
And yet a thousand captives make.

And in his verses to a lady from whom he received a poem he had lost,

The picture of fair Venus (that
For which men say the goddess sat)
Was lost, till Lely from your look
Again that glorious image took.

Charles

He was knighted by Charles II. and married a beautiful Englishwoman of family, but her name is not recorded. In town he lived in Drury-lane, in the summer at Kew*, and always kept a handsome table. His † collection of pictures and drawings was magnificent; he purchased many of Vandyck's and the earl of Arundel's; and the second Villiers pawned many to him, that had remained of his father the duke of Buckingham's. This collection, after Sir Peter's death, was sold by auction ‡, which lasted forty days, and produced 26,000*l*. He left besides an estate in land of 900*l*. a year ||. The drawings he had collected may be known by his initial letters P. L.

In 1678 Lely encouraged one § Freres, a painter of history, who had been in Italy, to come from Holland. He expected to be employed at Windsor, but finding Verrio preferred, ** returned to his own country. Sir Peter had dis gusts of the same kind from Simon Varelst,

Charles Cotton wrote a poem to him, on his picture of the lady Isabella Thynne. See Mr. Hawkins's curious edition of Isaac Walton's Compleat Angler, in the Life of Cotton. He was celebrated too by a Dutch bard, John Vallenhove. Descamps, vol. ii. 258.

* See an account of the lord-keeper Guildford's friendship to Sir Peter Lely and his family, particularly in relation to his house, in Roger North's Life of the Keeper. P p 299, 300, 311, &c.

† See a List of part of it, printed with the duke of Buckingham's collection by Bathoe. It mentions twenty-six of Vandyck's best pictures.

‡ The sale began April 18, 1682, O. S. In the conditions of sale was specified that immediately upon the sale of each picture, the buyer should seal a contract for payment, according to the custom in great sales.

|| Sir Peter gave 50*l*. towards the building of St. Paul's.

§ See an account of this Theodore Freres in Descamps, vol. iii. p. 149.

** While he was here, one Thomas Hill a painter, and Robert Williams a mezzotinter, learned of him.

Varelt, patronized by the duke of Buckingham; from Gaspar who was brought over by the duchess of Portsmouth; and from the rising merit of Kneller, whom the French author I have mentioned, sets with little reason far below Sir Peter. Both had too little variety in airs of heads; Kneller was bolder and more careless, Lely more delicate in finishing. The latter showed by his pains how high he could arrive: It is plain that if Sir Godfrey had painted much less and applied more, he would have been the greater master. This perhaps is as true a parallel, as the French author's, who thinks that Kneller might have disputed with Lely in the beauty of his head of hair. Descamps is so weak as to impute Sir Peter's death to his jealousy of Kneller, though he owns it was almost sudden; an account which is almost nonsense, especially as he adds that Lely's physician, who knew not the cause of his malady, heightened it by repetitions of Kneller's success. It was an extraordinary kind of sudden death!

Sir Peter Lely * died of an apoplexy as he was drawing the duchess of Somerset, 1680, and in the 63d year of his age. He was buried in the

* The celebrated astronomer and miser Robert Hooke, was first placed with Sir Peter Lely, but soon quitted him, from not being able to bear the smell of the oil-colours. But though he gave up painting, his mechanic genius turned, among other studies, to architecture. He gave a plan for rebuilding London after the fire; but though it was not accepted, he got a large sum of money, as one of the commissioners, from the persons who claimed the several distributions of ground, and this money he locked up in an iron chest for thirty years. I have heard that he designed the college of Physicians; he certainly did Ask's hospital near Hoxton. He was very able, very sordid, cynical, wrongheaded and whimsical. Proof enough of the last, was his maintaining that Ovid's *Metamorphosis* was an allegoric account of earthquakes. See the history of his other qualities in the *Biographia Britannica*, vol. iv.



A. Bannerman, Sculp.

ipse pinx.

JOHN GREENHILL.

the church of Covent-garden, where is a monument with his bust, carved by Gibbins, and a * latin epitaph by Flatman.

JOSEPH BUCKSHORN,

A Dutchman, was scholar of Lely, whose works he copied in great perfection, and some of Vandyck's, particularly the earl of Strafford, which was in the possession of Watſon earl of Rockingham. Vertue mentions the portraits of Mr. Davenant and his wife, son of Sir William, by Buckshorn. He painted draperies for Sir Peter, and dying at the age of 35 was buried at St. Martin's.

JOHN GREENHILL†,

The most promising of Lely's scholars, was born at ‡ Salisbury of a good family, and at twenty copied Vandyck's picture of Killigrew with the dog, so well that it was mistaken for the original¶. The print of Sir William Davenant, with his nose flattened, is taken from a painting of Greenhill. His heads in crayons were much admired, and that he sometimes engraved, appears from a print of his brother Henry, a merchant of Salisbury, done by him in 1677; it has a long

VOL. III.

F

inſcrip-

* See it in Graham, p. 447.

† The French author calls him Greenfill; the public is much obliged to persons who write lives of those whose very names they cannot spell!

‡ He painted a whole length of Dr. Seth Ward bishop of Salisbury, as chancellor of the garter, which was placed in the town-hall there.

¶ General Cholmondeley has a fine half-length of a young man in armour by Greenhill, in which the styles of both Vandyck and Lely are very discernible.

inscription in latin. At first he was very laborious, but becoming acquainted with the players, he fell into a debauched course of life, and coming home late one night from the Vine tavern, he tumbled into a kennel in Long-acre, and being carried to Parrey Walton's, the painter, in Lincoln's-inn-fields, where he lodged, died in his bed that night, in the flower of his age. He was buried at St. Giles's, and Mrs. Behn, who admired his person and turn to poetry, wrote an elegy on his death.

Graham tells a silly story of Lely's being jealous of him, and refusing to let Greenhill see him paint, till the scholar procured his master to draw his wife's picture, and stood behind him while he drew it. The improbability of this tale is heightened by an anecdote which Walton told Vertue; or if true, Sir Peter's generosity appears the greater, he settling forty pounds a year on Greenhill's widow, who was left with several children and in great indigence. She was a very handsome Woman; but did not long enjoy that bounty, dying mad in a short time after her husband.

----- D A V E N P O R T,

Another Scholar of Lely, and good imitator of his manner, lived afterwards with his fellow disciple Greenhill; and besides painting had a talent for music and a good voice. He died in Salisbury-court, in the reign of king William, aged about 50.

PROSPER HENRY LANKRINK*,

Of German extraction, born about 1628; his father a soldier of fortune.

* V. Graham.

tune, brought his wife and this his only son into the Netherlands, and obtaining a commission there, died at Antwerp. The widow designed the boy for a monk, but his inclination to painting discovering itself early, he was permitted to follow his genius. His best lessons he obtained in the academy at Antwerp, and from the collection of Mynheer Van Lyan. The youth made a good choice, chiefly drawing after the designs of Salvator Rosa. On his mother's death, from whom he inherited a small fortune, he came to England, and was patronized by Sir Edward Spragge, and Sir William Williams, whose house was filled with his works; but being burned down, not much remains of Lankrink's hand, he having passed great part of his time in that gentleman's service. His landscapes are much commended. Sir Peter Lely employed him for his back-grounds. A single ceiling of his was at Mr. Kent's at Causham, in Wiltshire near Bath. He sometimes drew from the life, and imitated the manner of Titian, in small figures for his landscapes. Some of those were in the hands of his patrons, Mr. Henley, Mr. Trevor, Mr. Austen, and Mr. Hewitt, the latter of whom had a good collection of pictures. So had Lankrink himself, and of drawings, prints and models. He bought much at Lely's sale, for which he borrowed Money of Mr. Austen; to discharge which debt Lankrink's collection was seized after his death and sold. He went deep into the pleasures of that age, grew idle and died in 1692 in Covent-garden, and was buried at his own request under the porch of that church. A limning of his head was in Streater's sale.

JOHN BAPTIST GASPARS,

Was born at Antwerp, and studied under Thomas Willeborts Boffaert,
a dis-

a disciple of * Rubens. Baptift Gaspars, (who must not be confounded with Baptift Monoyer, the flower-painter) came into England during the civil war, and entered into the service of general Lambert; upon the restoration he was employed by Sir Peter Lely to paint his postures, and was known by the name of Lely's Baptift. He had the same business under Riley and Sir Godfrey Kneller. He drew well, and made good designs for tapestry. The portrait of Charles II. in Painter's-hall, and another of the same prince, with mathematical instruments, in the hall of St. Bartholomew's hospital, were painted by this Baptift, who died in 1691, and was buried at St. James's.

JOHN VANDER EYDEN†,

A portrait painter of Brussels, copied and painted draperies for Sir Peter, till marrying he settled in Northamptonshire, where he was much employed, particularly by the earls of Rutland and Gainsborough and the lord Sherard, at whose house he died about 1697, and was buried at Staplefort in Leicestershire.

Mrs. ANNE KILLIGREW,

Daughter of Dr. Henry Killigrew ‡ master of the Savoy, and one of the Prebendaries of Westminster, was born in St. Martin's-lane, London, a little before the restoration. Her family was remarkable
for

* Graham by mistake says of Vandyck. There is a fine little holy family at Houghton by Willeborts, from a large one of Rubens.

† Graham. This was not Vander-Eyden, so famous for his neat manner of painting small views of streets and houses.

‡ See an account of him in Wood's *Athenæ*, vol. ii. col. 1035.



Ipsa pinx.

T. Chambers sculp.

M^{RS}. ANN KILLIGREW.

for its loyalty, accomplishments, and wit, and this young lady promised to be one of its fairest ornaments. Antony Wood says she was a grace for beauty, and a muse for wit. Dryden has celebrated her genius for painting and poetry in a very long ode, in which the rich stream of his numbers has hurried along with it all that his luxuriant fancy produced in his way; it is an harmonious hyperbole composed of the fall of Adam, Arethusa, Vestal Virgins, Diana, Cupid, Noah's-ark, the Pleiades, the valley of Jehosaphat and the last Affizes: Yet Antony Wood assures us "there is nothing spoken of her, which she was not equal to, if not superior;" and his proof is as wise as his assertion, for, says he, "if there had not been more true history in her praises, than compliment, her father would never have suffered them to pass the press." She was maid of honour to the duchess of York, and died of the small-pox in 1685, in the 25th year of her age.

Her poems were published after her death in a thin quarto, with a print of her, taken from her portrait drawn by herself, which, with the leave of the authors I have quoted, is in a much better style than her poetry, and evidently in the manner of Sir Peter Lely. She drew the pictures of James II. and of her mistress, Mary of Modena; some pieces of still-life and of history; three of the latter she has recorded in her own poems, St. John in the wilderness, Herodias with the head of that saint, and two of Diana's nymphs. At admiral Killigrew's sale 1727, were the following pieces by her hand; Venus and Adonis; a Satyr playing on a pipe; Judith and Holofernes; a woman's head; the Graces dressing Venus; and her own portrait: "These pictures, says Vertue, I saw but can say little."

She was buried in the chapel of the Savoy, where is a monument to her memory, with a latin epitaph, which with the translation, may be

seen prefixed to her poems, and in Ballard's Memoires of learned ladies, p. 340.

----- B U S T L E R *,

A Dutch painter of history and portraits. Mr. Elsum of the Temple, whose tracts on painting I have mentioned, had a picture of three boors painted by this man, the landscape behind by Lankrink, and a little dog on one side by Hondius.

D A N I E L B O O N,

Of the same country, a droll painter, which turn he meant to express both in his large and small pieces. He lived to about the year 1700. There is a mezzotinto of him playing on a violin.

I S A A C P A L I N G †,

Another Dutchman, Scholar of Abraham Vander Tempel, was many years in England, and practiced portrait painting. He returned to his own country in 1682.

H E N R Y P A E R T or P E A R T,

Disciple of Barlow, and afterwards of Henry Stone, from whom he contracted a talent for copying. He exerted this on most of the historic pieces of the royal collection. I suppose he was an indifferent performer,

* From Graham, p. 405, as is the following article.

† From Houbraken's Lives of the Painters.

former, for Graham says he wanted a warmth and beauty of colouring, and that his copies were better than his portraits. Vertue mentions a half length of James earl of Northampton, copied from a head by Paert, who then lived in Pall-mall *. He died in 1697, or 98.

H E N R Y D A N K E R S,

Of the Hague was bred an engraver, but by the persuasion of his brother John, who was a painter of history, he turned to landscape, and having studied some time in Italy, came to England, where he was countenanced by Charles II. and employed in drawing views of the royal palaces, and the sea-ports of England and Wales. Of his first profession there is a head after Titian, with his name *Henricus Dankers Hagienfis* sculpsit. Of the latter, were several in the royal collection; James II. had no fewer † than twenty-eight ‡ views and landscapes by him; one of them was a sliding piece before a picture of Nell Gwynn. In the publick dining-room at Windsor is the marriage of St. Catherine by him. In lord Radnor's sale were other views of Windsor, Plymouth, Penzance, &c. and his name *Hankers*, F. 1678, 1679. He made besides several designs for Hollar. Being a Roman Catholic, he left England in the time of the Popish plot, and died soon after at Amsterdam ||.

P A R R E Y

* There is a print from his painting of a Morocco ambassador, 1682.

† V. his catalogue published by Bathoe.

‡ One I suppose of these, the beginning of Greenwich, is now in a small closet by the king's bedchamber at St. James's.

|| Graham.

P A R R E Y W A L T O N,

Though a disciple of Walker, was little more than journeyman to the arts *. He understood hands, and having the care of the royal collection, repaired several pictures in it. His son was continued in the same employment, and had an apartment in Somerset-house. The copy, which is at St. James's, of the Cyclops by Luca Giordano at Houghton, was the work of the latter. The father painted still-life, and died about the year 1700.

T H O M A S F L A T M A N,

Another instance of the union of Poetry and painting, and of a profession that feldoms accords with either, was bred at the Inner-temple, but I believe neither made a figure nor staid long there; yet among Vertue's MSS. I find an epigram written by Mr. Oldys on Flatman's three vocations, as if he had shone in all, though in truth he distinguished himself only in miniature;

Should Flatman for his client strain the laws,
The Painter gives some colour to the cause:
Should Critics censure what the Poet writ,
The Pleader quits him at the bar of wit.

Mr. Tooke, school-master of the Charter-house, had a head of his father by Flatman, which was so well painted, that Vertue took it for Cooper's; and lord Oxford had another limning of a young knight of the Bath in a rich habit, dated 1661, and with the painter's initial letter

* Graham.



THOMAS FLATMAN.



T. Chambers sculp.

letter F. which was so masterly, that Vertue pronounces Flatman equal to Hoskins, and next to Cooper.

Mrs. Hoadley, first wife of the late bishop of Winchester, and a mistress of painting herself, had Flatman's own head by him. Another * was finished by Mrs. Beale, Dec. 1681, as appears by her husband's pocket-book, from which I shall hereafter give several other extracts. The same person says, "Mr. Flatman borrowed of my wife her copy of lady Northumberland's picture from Sir Peter Lely."

Flatman was born in Aldersgate-street, and educated in Wykeham's school near Winchester, and in 1654 was elected fellow of New-college, but left Oxford without taking a degree. Some of his poems were published in a volume with his name; others, with some singular circumstances relating to them, are mentioned by Antony † Wood. Flatman had a small estate at Tishton near Dis in Norfolk, and dying Dec. 8, 1688, was buried in St. Bride's London, where his eldest son had been interred before him; his father, a clerk in Chancery, and then fourscore, surviving him.

C L A U D E L E F E V R E,

A man of indigent circumstances, studied first in the palace of Fontainebleau where he was born in 1633, and then at Paris under Le Sueur and Le Brun, the latter of whom advised him to adhere to portraits for which he had a particular talent. The French author ‡,

VOL. III.

H

from

* There is a mezzotinto of Flatman holding a drawing of Charles II. en medaille; and a smaller head, painted by Hayls, and neatly engraved by R. White.

† Athenæ vol. ii. p. 825.

‡ Abregè de la Vie des plus fameux Peintres, vol. ii. p. 329.

from whom I transcribe, says that in that style he equalled the best masters of that country, and that passing into England he was reckoned a second Vandyck. If he was thought so then, it is entirely forgotten. Both Graham and Vertue knew so little of him, that the first mentions him not, and the latter confounded him with Valentine Le Fevre of Brussels, who never was here; yet mentions a mezzotint of Alexandre Boudan imprimeur du roi, done at Paris by Sarabe, the eyes of which were printed in blue and the face and hands in flesh-colour. From hence I conclude that Graham made another mistake in his account of

LE FEVRE DE VENISE,

Whose christian name was Roland, and who he says gained the favour of prince Rupert by a secret of staining marble. As that prince invented mezzotinto, I conclude it was Claude who learned it of his highness, during his intercourse with him, and communicated it to Sarabe at Paris. Le Fevre de Venise certainly was in England and died here, as Claude did. Vertue says that his Le Fevre painted chiefly portraits and histories in small, in the manner of Vandyck, the latter of which were not always very decent. As I am desirous of adjusting the pretensions of the three Le Fevres, and should be unwilling to attribute to either of the wrong what his modesty might make him decline, I mean the last article, I am inclined to bestow the nudities on Roland, qui se plaisoit, says * my author, à dessiner en caricatures les caracteres & les temperamens de ceux qu'il connoissoit, imitant en cela Annibal Caracci.--- One knows what sort of *temperamens* Annibal painted.

Claude

* Abregè de la Vie des plus fameux Peintres. vol. ii. p. 331.

Claude died in 1675 at the age of forty-two ; Roland died in Bear-street near Leicester-fields in 1677, about the 69th year of his age, and was buried at St. Martin's.

Mercier, painter to the late prince of Wales, bought at an auction the portrait of Le Fevre, in a spotted-furr-cap, with a pallet in his hand ; I suppose painted by himself ; and at Burlington-house is the picture of Rousseau the painter, by Le Fevre ; I suppose Roland.

J O H N H A Y L S *,

Remarkable for copying Vandyck well, and for being a rival of Lely. A portrait of himself in water-colours, purchased by colonel Seymour at Mr. Bryan's sale, ill drawn but strongly coloured, induced Vertue to think that Lely was not the only person whom Hayls had an ambition to rival, but that this was a first essay in competition with Cooper. However I find by a note in a different volume, that some thought this miniature was by Hoskins. At Woburn is the portrait of colonel John Ruffel, (of whom there is a better picture in the Memoires de Grammont) third son of Francis earl of Bedford ; and another of lady Diana, second daughter of William the first duke of that house, both by Hayls, and he drew the father of secretary Pepys. He lived in Southampton-street Bloomsbury, and dying there suddenly in 1679, was buried in St. Martin's.

H E N R Y

* So he writes his name on the portrait of Flatman. In Painter's-hall is a St. Sebastian and a portrait of Mr. Morgan, by one Hayes ; as I find no other mention of this man, it may be a mistake for Hayls : so Vertue supposed.

H E N R Y G A S C A R,

Another competitor of Sir Peter, was a French portrait-painter, patronized by the duchess of Portsmouth, and in compliment to her much encouraged. Graham speaks of his tawdry style, which was more the fault of the age than of the painter. The pomp of Louis XIV. infected Europe; and Gaspar, whose business was to please, succeeded as well in Italy as he had in England, from whence he carried above 10,000*l*. At Chesterton Vertue saw a head in armour of Edmund Verney, with Gaspar's name to it. His best performance was a half length at lord Pomfret's of Philip earl of Pembroke, which he drew by stealth, by order of his patroness, whose sister lord Pembroke had married. I suppose this desire of having her brother-in-law's picture was dated before a quarrel she had with him for ill-usage of her sister: The duchess threatened to complain to the king; the earl told her, if she did, he would set her upon her head at Charing-cross, and show the nation it's grievance.

S I M O N V A R E L S T,

A real ornament of Charles's reign, and one of the few who have arrived at capital excellence in that branch of the art, was a Dutch flower-painter. It is not certain in what year he arrived in England; his works were extremely admired, and his prices the greatest that had been known in this country. The duke of Buckingham patronized him, but having too much wit to be only beneficent, and perceiving the poor man to be immoderately vain, he piqued him to attempt portraits. Varelt thinking nothing impossible to his pencil, fell into
the

the snare, and drew the duke himself, but crouded it so much with fruits and sun-flowers, that the king, to whom it was shewed, took it for a flower-piece. However, as it sometimes happens to wiser buffoons than Varelst, he was laughed at till he was admired, and Sir Peter Lely himself became the real sacrifice to the jest: he lost much of his business, and retired to Kew, while Varelst engrossed the fashion, and for one half length was paid an hundred and ten pounds. His portraits were exceedingly laboured, and finished with the same delicacy as his flowers, which he continued to introduce into them. Lord chancellor Shaftsbury going to sit, was received by him with his hat on. Don't you know me? said the peer. Yes, replied the painter, you are my lord chancellor. And do you know me? I am Varelst. The king can make any man chancellor, but he can make nobody a Varelst. Shaftsbury was disgusted and sat to Greenhill. In 1680 Varelst, his brother Harman, Henny and Parmentiere, all painters, went to Paris, but staid not long. In 1685 Varelst was a witness on the divorce between the duke and duchess of Norfolk; one who had married Varelst's half sister was brought to set aside his evidence, and deposed his having been mad and confined. He was so, but not much more than others of his profession have been; his lunacy was self-admiration; he called himself the * God of Flowers; and went to Whitehall saying he wanted to converse with the king for

VOL. III.

I

two

* When fam'd Varelst this little wonder drew,
Flora vouchsaf'd the growing work to view:
Finding the painter's science at a stand,
'The goddess snatch'd the pencil from his hand,
And finishing the piece, she smiling said,
Behold one work of mine that ne'er shall fade.

PRIOR.

two or three hours. Being repulsed, he said, "He is king of England, I am king of painting, why should not we converse together familiarly?" He showed an historic piece on which he had laboured twenty years, and boasted that it contained the several manners and excellencies of Raphael, Titian, Rubens, and Vandyck. When Varelst, Kneller and Jervase have been so mad with vanity, to what a degree of phrenzy had Raphael pretensions! --- But he was modest. Varelst was shut up towards the end of his life, but recovered his senses at last, not his genius, and lived to a great age, certainly as late as 1710, and died in Suffolk-street. In king James's collection were six by his hand, the king, queen, and duchess of Portsmouth, half lengths, a landscape, flowers, and fruit: In lord Pomfret's were nine flower-pieces.

His brother Harman Varelst lived some time at Vienna, till the Turks besieged it in 1683. He painted history, fruit and flowers, and dying about 1700 was buried in St. Andrew's Holbourn. He left a son of his profession called Cornelius, and a very accomplished daughter, who painted in oil, and drew small histories, portraits both in large and small, understood music, and spoke Latin, German, Italian, and other languages.

A N T O N I O V E R R I O.

A Neapolitan; an excellent painter for the sort of subjects on which he was employed, that is, without much invention, and with less taste, his exuberant pencil was ready at pouring out gods, goddesses, kings, emperors and triumphs, over those public surfaces on which the eye never rests long enough to criticize, and where one should be sorry to place



A. Bannerman Sculp.

VERRIO.

place the works of a better master, I mean, cieling and stair-cases. The New Testament or the Roman History cost him nothing but ultra-marine ; that and marble columns, and marble steps he never spared. He first settled in France, and painted the high altar of the Carmelites at Thoulouse, which is described in Du Puy's *Traité sur la Peinture*, p. 219. Thoul. 1699.

Charles II. having a mind to revive the manufacture of tapestry at Mortlack, which had been interrupted by the civil war, sent for Verrio to England ; but changing his purpose, consigned over Windsor to his pencil. The king was induced to this by seeing some of his painting at lord Arlington's, at the end of St. James's-park, where at present stands Buckingham-house. The first picture Verrio drew for the king was his majesty in naval triumph, now in the public dining-room in the castle. He executed most of the ceilings there, one whole side of St. George's-hall, and the chapel. On the ceiling of the former he has pictured Antony earl of Shaftsbury, in the character of Faction, dispersing libels ; as in another place he revenged a private quarrel with the house-keeper Mrs. Marriot, by borrowing her ugly face for one of the furies. With still greater impropriety he has introduced himself, Sir Godfrey Kneller, and Bap. May, surveyor of the works, in long periwigs, as spectators of Christ healing the sick. He is recorded as operator of all these gawdy works in a large inscription over the tribune at the end of the hall * ;

Antonius Verrio Neapolitanus
non ignobili stirpe natus,
ad honorem Dei,
Augustissimi Regis Caroli secundi,
et
Sancti Georgii,
Molem hanc felicissimâ manu
Decoravit.

The

* There is a description of St. George's-hall in the *Musæ Anglicanæ*.

36 *Painters in the Reign of Charles II.*

The king paid him generously. Vertue met with a memorandum of monies he had received for his performances * at Windsor: As the comparifon of prices in different ages may be one of the moft useful parts of this work, and as it is remembered what Annibal Caracci received for his glorious labour in the Farnefe palace at Rome, it will not perhaps be thought tedious if I fet down this account;

† An account of moneys paid for painting done in Windsor-castle for his majesty, by Signior Verrio fince July 1676,

£. s. d.	£. s. d.
King's guard-chamber - - 300 0 0	Privy-gallery - - - - 200 0 0
King's prefence-chamber - - 200 0 0	Court-yard - - - - 200 0 0
Privie-chamber - - - - 200 0 0	Penfion at Midfummer, 1680 100 0 0
Queen's drawing-room - - 250 0 0	A gratuity of 200 guineas - - 215 8 4
Queen's bed-chamber - - 100 0 0	Penfion at Christmas, 1680 - 100 0 0
King's great bed-chamber - 120 0 0	Penfion at Midfummer, 1681, 100 0 0
King's little bed-chamber - 50 0 0	The king's chappel - - - 900 0 0
King's drawing-room - - 250 0 0	Over-work in the chappel - - 150 0 0
King's clofset - - - - 50 0 0	
King's eating-room - - - 250 0 0	5545 8 4
Queen's long gallery - - - 250 0 0	On the back of this paper
Queen's chappel - - - - 110 0 0	His majesty's gift, a gold chain, 200 0 0
King's privie back-ftairs - - 100 0 0	More by the duke of Albe- } 60 0 0
The king's gratuity - - - 200 0 0	marle for a ceiling - - }
The king's carved ftairs - - 150 0 0	More, my lord of Effex - - 40 0 0
Queen's privie-chamber - - 200 0 0	More, from Mr. Montague } 800 0 0
King's guard-chamber-ftairs - 200 0 0	of London - - - - }
Queen's prefence-chamber - 200 0 0	More of Mr. Montague of } 1300 0 0
Queen's great ftairs - - - 200 0 0	Woodcutt - - - - }
Queen's guard-chamber - - 200 0 0	
	In all 6845 8 4

* St. George's-hall is not fpecified; I fuppofe it was done afterwards.

† Copied, fays Vertue, from a half fheet of paper fairly writ in a hand of the time.

The king's bounty did not stop here; Verrio had a place of master-gardiner, and a lodging at the end of the park, now Carleton-house. He was expensive, and kept a great table, and often pressed the king for money with a freedom which his majesty's own frankness indulged. Once at Hampton-court, when he had but lately received an advance of a thousand pounds, he found the king in such a circle that he could not approach. He called out, Sire, I desire the favour of speaking to your majesty. --- Well, Verrio, said the king, what is your request? Money, Sir, I am so short in cash, that I am not able to pay my workmen, and your majesty and I have learned by experience, that pedlars and painters cannot give credit long. The king smiled, and said he had but lately ordered him 1000*l*. Yes, Sir, replied he, but that was soon paid away, and I have no gold left. At that rate, said the king, you would spend more than I do, to maintain my family. True, answered Verrio, but does your majesty keep an open table as I do?

He gave the designs for the large equestrian picture of that monarch in the hall at Chelsea-college; but it was finished by Cook, and presented by lord Ranelagh.

On the accession of James II. Verrio was again employed at Windsor, in Wolfey's Tomb-house, then destined for a Romish-chapel. He painted that king and several of his courtiers, in the hospital of Christ-church London. Among other portraits there is Dr. Hawes, a physician; Vertue saw the original head from whence he translated it into the great piece, which Verrio presented to the hospital. He painted too at that of St. Bartholomew.

The revolution was by no means agreeable to Verrio's religion or principles. He quitted his place, and even refused to work for king

William. From that time he was for some years employed at the lord Exeter's at Burleigh, and afterwards at Chatsworth. At the former he painted several chambers, which are reckoned among his best works. He has placed his own portrait in the room where he represented the history of Mars and Venus; and for the Bacchus bestriding a hog'shead, he has, according to his usual liberty *, borrowed the countenance of a dean, with whom he was at variance. At Chatsworth is much of his hand. The altar-piece in the chapel is the best piece I ever saw of his; the subject, the incredulity of St. Thomas. He was employed too at Lowther-hall, but the house has been burnt. At last by persuasion of lord Exeter he condescended to serve king William, and was sent to Hampton-court, where among other things he painted the great stair-case, and as ill, as if he had spoiled it out of principle. His eyes failing him, queen Anne gave him a pension of 200*l.* a year for life, but he did not enjoy it long, dying at Hampton-court in 1707.

Scheffers of Utrecht was employed by Verrio for twenty-five years. At his first arrival he had worked for picture-sellers. Lanscrón was another painter in Verrio's service, and assisted him seven or eight years at Windsor.

JAMES HUYSMAN or HOUSMAN†

Was born at Antwerp in 1656, and studied under Bakerel, a scholar of Rubens, and competitor of Vandyck. Bakerel was a poet too, and

* It was more excusable, that when his patron obliged him to insert a pope, in a procession not very honorable to the Romish religion, he added the portrait of the archbishop of Canterbury then living.

† Graham.

and a satyric one, and having writ an invective against the Jesuits, was obliged to fly. Huyfman, deprived of his master, came to England, and painted both history and portraits. In the latter he rivalled Sir Peter Lely, and with reason. His picture of lady Byron over the chimney in the beauty-room at Windsor, is at least as highly finished and coloured with as much force as Sir Peter's works in that chamber, tho' the * lady who sat for it is the least handsome of the set. His Cupids were admired; himself was most partial to his picture of queen Catherine. There is a mezzotinto from it, representing her like St. Catherine. King James † had another in the dress of a shepherdess; and there is a third in Painter's-hall. He created himself the queen's painter, and to justify it, made her sit for every Madonna or Venus that he drew. His capital work was over the altar of her chapel at St. James's, now the French church. He died in 1696, and was buried in St. James's-church.

Vertue mentions another painter of the same surname, whom he calls Michlaer Huyfman of Mecklin, and says he lived at Antwerp; that he studied the Italians, and painted landscapes in their manner, which

* I find in Vertue's notes that he had been told it is not lady Byron, but lady Bellasis. If it was the lady Bellasis, who was mistress to king James, it becomes more valuable, and while Charles paid his brother the compliment of enrolling the latter's mistress with his own, he tacitly insinuated how much better a taste he had himself. I have an unfinished head by Cooper of king James's lady Bellasis, which is most historically plain. Huyfman's picture has certainly some resemblance to the mezzotinto of her from Sir Peter Lely.

† See his catalogue. There too is mentioned the duchess of Richmond in man's apparel by Huyfman.

which he adorned with buildings and animals. He came to England, and brought two large landscapes, which he kept to show what he could do; for these he had frames richly carved by Gibbons, and gave the latter two pictures in exchange. In a sale in 1743 Vertue saw three small landscapes and figures by him of great merit. On the revolution he returned to Antwerp, and died there in 1707, aged near 70.

M I C H A E L W R I G H T,

Was born in Scotland, but came to London at the age of 16 or 17, and proved no bad portrait-painter. In 1672 he drew for Sir Robert Vyner a whole length of prince Rupert in armour with a large wig. On the back he wrote the prince's titles at length, and his own name thus, Jo. Michael Wright Lond. pictor regius pinxit 1672. The earl of Oxford had a half length by him of Sir Edward Turner, son of Sir Edward, speaker of the House of Commons and chief baron. On that he called himself Jos. Michael Wright *Anglus*, 1672, but on the portraits of the judges in Guildhall he wrote *Scotus*. Sir Peter Lely was to have drawn these pictures, but refusing to wait on the judges at their own chambers, Wright got the business, and received 60*l.* for each piece. Two of his most admired works were a highland laird and an Irish tory, whole lengths in their proper dresses, of which several copies were made. At Windsor is his large picture of John Lacy the comedian in three different characters, Parson Scruple in the Cheats, Sandy in the Taming of the Shrew, and Monsieur de Vice in the Country Captain. It was painted in 1675, and several copies taken from it. He twice drew a duke of Cambridge son of
king

king James *, perhaps the two children who bore that title; one of them is in the king's closet at St. James's. He painted too a cieling in the king's bedchamber at Whitehall.

Wright attended Roger Palmer earl of Castlemaine, as steward of his household, on his embassy to the Pope, and at his return published a pompous account of it, first in Italian, then in English. He had been in Italy before. At his return from the embassy he was mortified to find that Sir Godfrey Kneller had engrossed most of his business. In 1700, upon a vacancy of the king's painter in Scotland, he solicited to succeed, but a shop-keeper was preferred --- and in truth Wright had not much pretensions to favour in that reign --- yet as good as his fellow-labourer Tate, who wrote panegyrics in Wright's edition of the embassy, and yet was made Poet Laureat to king William. Orlandi mentions Wright; "Michael + Rita Inglese notato nel Catalogo degli Academici di Roma nel anno 1688." Wright left a son at Rome, who was master of languages and died there. He had a nephew too of his own name, educated at Rome, but who settled in Ireland, where he had so much success, that he gained 900 the first year, and was always paid 10*l.* a head. Pooley and Magdalen Smith, were there at the same time; the latter and young Wright were rivals.

Wright the uncle had a fine collection of gems and coins, which were purchased by Sir Hans Sloane after his death, which happened about the year 1700, in James-street Covent-garden. He is buried in that church.

VOL. III.

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EDMUND

* V. catalogue.

+ Mr. T. Pelham of Stanmore has a small whole length of Mrs. Cley-pole, on which is written M. Ritus. Fec.

EDMUND ASHFIELD*,

Scholar of Wright, was well descended, and painted both in oil and crayons, in which he made great improvements for multiplying the tints. He instructed Lutterel, who added the invention of using crayons on copper plates. Vertue had seen a head of Sir John Bennet, afterwards lord Offulston, painted neatly by Ashfield, tho' not in a good manner.

PETER ROESTRATEN†,

Was born at Harlem in 1627, and learned of Francis Hals, whose daughter he married, and whose manner for some time he followed; but afterwards taking to still life, painted little else. Sir Peter Lely was very kind ‡ to him at his arrival in England, and introduced him to king Charles, but it does not appear that he was encouraged at court, nothing of his hand appearing in the palaces or royal catalogues; he found more countenance from the nobility. There is a good picture by him at Kiveton, the seat of the duke of Leeds, one at Chatfworth, and two were at lord Pomfret's. At lord Radnor's
sale

* Graham.

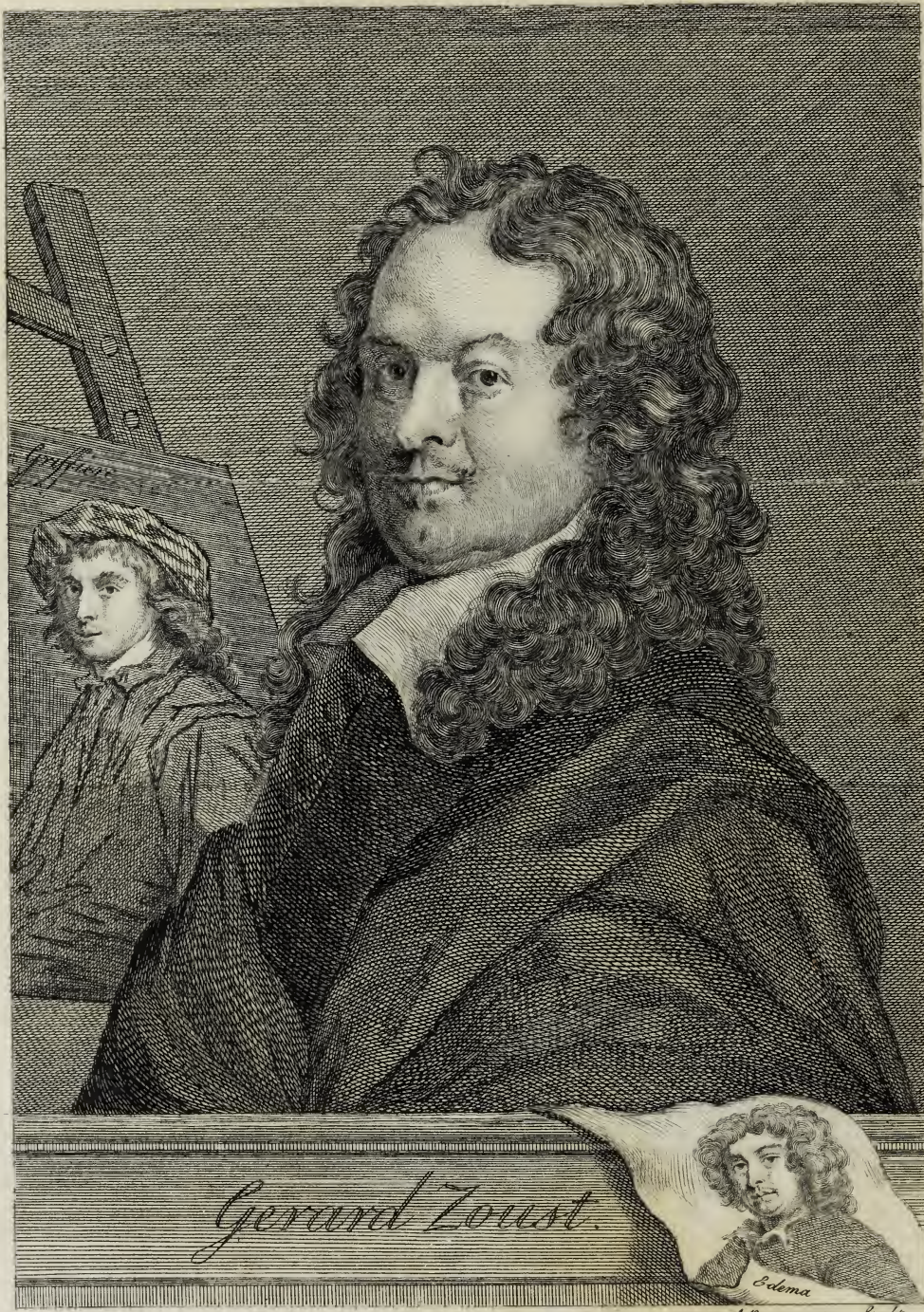
† Graham.

‡ Descamps says, that Lely growing jealous of Roestraten, proposed to him a partition of the art; portraits were to be monopolized by Lely; all other branches were to be ceded to Roestraten, whose works were to be vaunted by Lely, and for which by these means he received 40 and 50 guineas. It is very improbable that an artist should relinquish that branch of his business, which such a proposal told him he was most capable of executing.



A Bannerman Sculp.

PETER ROESTRATEN.



Gerard Zoust.



A. Bannerman Sculp.

sale in 1724 were three or four of his pictures, particularly one representing the crown, scepter and globe. He was particularly fond of drawing wrought plate. At the countess of Guildford's at Waldeshare in Kent are some of his works. I have one, well coloured, containing an ivory tankard, some figures in bronze, and a medal of Charles II. appendent to a blue ribband. It is certain that he arrived early in this reign, for he hurt his hip at the fire of London and went lame for the rest of his life. Graham says, that having promised to show a whole length by Francis Hals to a friend, and the latter growing impatient, he called his wife, who was his master's daughter, and said, "there is a whole length by Hals." These are trifling circumstances, but what more important happens in sedentary and retired lives? They are at least as well worth relating as the witticisms of the old philosophers. Roestraten died in 1698, in the same street with Michael Wright, and was buried in the same church.

GERARD SOEST, called ZOUST,

Was born in Westphalia, and came to England probably before the restoration, * for Sanderfon mentions him as then of established reputation. By the only portrait I have seen of his hand, which is his own head at Houghton, he was an admirable master. It is animated with truth and nature; round, bold, yet highly finished. His draperies were often of fatten, in which he imitated the manner of Terburgh, a Dutch painter of conversations, but enlarged his ideas, on
seeing

* Printed in 1685. Describing a picture of a husband and wife, he says, "It must be valued an ornament to the dining-room; being besides well known to be the art of Sowth's handy-work, and he a master of sufficiency. Graphice p. 43. At Welbeck is Lucy lady Hollis by him, 1657.

seeing Vandyck. He was inlisted among the rivals of Sir Peter Lely; the number of them is sufficient honour to the latter. Emulation seldom unites a whole profession against one, unless he is clearly their superior. Soest is commended by Vertue and Graham for his portraits of men: Both confess that his taste was too Dutch and ungraceful, and his humour too rough to please the softer sex. The gentle manners of Sir Peter carried them all from his competitor. Soest who was capricious, slovenly and covetous, often went to the door himself, and if he was not in a humour to draw those who came to sit, or was employed in the meaner offices of his family, he would act the servant and say his master was not at home: his dress made him easily mistaken. Once when he lived in Cursitor's-alley, he admitted two ladies, but quitted the house himself. --- His wife was obliged to say, that since he could not please the ladies, he would draw no more of them. Greenhill carried * Wildt the painter to Soest, who then lived at the corner house in Holbourn-row, and he showed them a man and horse large as life on which he was then at work, out of humour with the public and the fairer half of it. In Jervase's sale was a portrait of Mr. John Norris by Soest, which Jervase esteemed so much, that he copied it more than once, and even imitated it in his first pictures. On the back was written 1685, but that was a mistake; Soest died in Feb. 1681. At the Royal Society is a head of Dr. John Wallis; at Draper's-hall Sheldon Lord Mayor, whole length; in the audit-room of Christ-church Oxford, a head of Fuller bishop of Lincoln; and at Wimpole was a good double half-length of John earl of Bridgewater and Grace, his countess, sitting. Vertue describes another head of Sir Francis Throckmorton in a full wig and a cravat tied with a ribband,

* Of this person I find no other account.

T H O M A S M A N B Y,

An English landscape-painter, who had studied in Italy, from whence he brought a collection of pictures that were sold in the Banqueting-house. He lived ten years after the preceding.

N I C H O L A S B Y E R,

Born at Dronthem in Norway, painted both history and portraits. He was employed by Sir William Temple for three or four years, at his house at Shene near Richmond where he died. All that Graham knew remarkable relating to him, was that he was the first man buried in St. Clement's Danes after it was re-built, which had been founded by his country-men.

A D A M C O L O N I,

Of Rotterdam, lived many years in England, and was famous for small figures, country-wakes, cattle, fire-pieces, &c. He copied many pictures of Bassan, particularly those in the royal collection. He died in London 1685, at the age of 51, and was buried in St. Martin's.

His son Henry Adrian Coloni, was instructed by his father and by his brother-in-law Vandieft, and drew well. He sometimes painted in the landscapes of the latter, and imitated Salvator Rosa. He was buried near his father in 1701, at the age of 33.

J O H N G R I F F I E R E,

An agreeable painter, called the gentleman of Utrecht, was born at Amsterdam in 1645, and placed apprentice to a carpenter, a profession

tion not at all suiting his inclination. He knew he did not like to be a carpenter, but had not discovered his own bent. He quitted his master, and was put to school, but becoming acquainted with a lad who was learning to paint earthen-ware, young Griffiere was struck with the science tho' in so rude a form, and passed his time in assisting his friend instead of going to school, yet returning regularly at night as if he had been there. This deception however could not long impose on his father, who prudently yielded to the force of the boy's genius, but while he gratified it, hoped to secure him a profession, and bound him to the same master with his friend the tyle-painter. Griffiere improved so much even in that coarse school, that he was placed with a painter of flowers, and then instructed by one Roland Rogman, whose landscapes were esteemed. He received occasional lessons too from Adrian Vandevelde, Ruisdale, and Rembrandt, whose peculiarity of style, and facility of glory, acquired rather by a bold trick of extravagant chiaro scuro than by genius, captivated the young painter, and tempted him to pursue that manner. But Rogman dissuaded him, and Griffiere tho' often indulging his taste, seems to have been fixed by his master to landscapes, which he executed with richness and neat colouring, and enlivened with small figures, cattle and buildings.

When he quitted Rogman and Utrecht, he went to Rotterdam, and soon after the fire of London, came to England, married and settled here; received some instructions from Loten, but easily excelled him. He drew some views of London, Italian ruins and prospects on the Rhine. Such mixed scenes of rivers and rich country were his favorite subjects. He bought a yatch, embarked with his family and his pencils, and passed his whole time on the Thames, between Wind-
for,

for, Greenwich, Gravesend, &c. Besides these views, he excelled in copying Italian and Flemish masters, particularly Polenburgh, Teniers, Hondecooter, Rembrandt and Ruysdale.

After staying here many years, he sailed in his own yacht to Rotterdam, but being tempted by a pilot who was coming to England, suddenly embarked again for this country, but was shipwrecked, and lost his whole cargo except a little gold which his daughter had wrapped in a leathern girdle. He remained in Holland ten or twelve years. And returning to England, struck upon a sand-bank, where he was eight days before he could get off. This new calamity cured him of his passion for living on the water. He took a house in Millbank, where he lived several years, and died in 1718, aged above 72. In lord Orford's collection are two pretty pictures by him, a sea-port and a landscape. He etched some small plates of birds and beasts from drawings of Barlow.

Robert Griffiere, his son, born in England 1688, was bred under his father, and made good progress in the art. He was in Ireland when his father was ship-wrecked, and going to him in Holland, imitated his manner of painting and that of Sachtleven. John Griffiere, a good copyist of Claud Lorrain, and who died in Pall-mall a few years ago, was, I believe, a younger son of old Griffiere.

G E R A R D E D E M A,

Born, according to Vertue in Friesland; Graham says at Amsterdam, was scholar of Everding, whose manner he followed, and of whom there is a small book of mountainous prospects, containing some 50 plates. Edema came to England about 1670, and made voyages
both

both to Norway and Newfoundland, to collect subjects for his pictures among those wildnesses of nature; he delighting in rocky views, falls of water, and scenes of horror. For figures and buildings he had no talent, and where he wanted them was assisted by Wyck. The latter, Vandewelde and Edema lived some time at Mount-Edgcumbe with Sir Richard, grandfather of the present lord Edgcumbe, and painted several views of the mount in concert, which are now in a manner decayed. Edema's temper was not so unsocial as his genius; he loved the bottle, and died of it at Richmond about the year 1700; Graham says in the 40th year of his age, which probably is a mistake, if he came to England in 1670 --- he could not have learnt much of Everding, if he quitted his school at ten years old.

T H O M A S S T E V E N S O N,

Scholar of Aggas*, who painted landscape in oil, figures and architecture in distemper. The latter is only a dignified expression, used by Graham, for scene painting, even in which kind, he owns, Stevenson's works grew despised. The designs for the pageant, called Goldsmith's Jubilee, on the mayoralty of Sir Robert Vyner, were given by this man.

P H I L I P D U V A L,

A French man, studied under Le Brun, and afterwards in Italy the Venetian school. He came to England, and painted several pictures.

VOL. III.

N^o

One

* Aggas, whom I have mentioned in the first volume, p. 157, was little more than a scene-painter, for which reason I do not give him a separate article here. All the account we have of him is from Graham.

One for the famous Mrs. Stuart duchess of Richmond represented Venus receiving armour from Vulcan for her son. The head-dress of the goddess, her bracelets, and the Cupids had more the air of Versailles than Latium. On the anvil was the painter's name, and the date 1672. Notwithstanding the good breeding of his pencil, Duval was unsuccessful, but Mr. Boyle finding in him some knowledge of chymistry, in which he had hurt his small fortune, generously allowed him an annuity of 50*l*. On the death of his patron Duval fell into great indigence, and at last became disordered in his senses. He was buried at St. Martin's about 1709.

E D W A R D H A W K E R,

Succeeded Sir Peter Lely in his house, not in his reputation. He painted a whole length of the duke of Grafton, from which there is a print and a head of Sir Dudley North; was a poor knight of Windsor, and was living in 1721, aged fourscore. The reader must excuse such brief or trifling articles. This work is but an essay towards the history of our arts: All kind of notices are inserted to lead to farther discoveries, and if a nobler compendium shall be formed, I willingly resign such minutes to oblivion.

Sir J O H N G A W D I E,

Born in 1639, was deaf and dumb, but compensated part of these misfortunes by a talent for painting, in which he was not unsuccessful. He had learned of Lely, intending it for his profession, but on the death of his elder brother, only continued it for his amusement.

----- F L E S-

----- F L E S S I E R E,

Another obscure painter mentioned by Vertue, and a frame-maker too, lived in the Strand near the Fountain-tavern; yet probably was not a very bad performer, as a large piece of fruit painted by him was thought worthy of a place in Sir Peter Lely's collection.

B E N E D E T T O G E N A R O,

Nephew and disciple of Guercino, and if that is much merit, resembling him in his works. He imitated his uncle's extravagantly dark shades, caught the roundness of his flesh, but with a disagreeable lividness, and possessed at least as much grace and dignity. He came to England, and was one of Charles's painters. In king James's catalogue are mentioned twelve of his hand; most of them, I believe, are still in the royal palaces, four are at Windsor. At Chatworth are three by him; and Lot and his daughters at Coudray. His Hercules and Deianira was sold at Streater's sale for 11*l*. He was born in 1633, and died in 1715. It is said that he had a mistress of whom he was jealous, and whom he would not suffer the king to see.

G A S P A R N E T S C H E R*,

painted small portraits in oil. He was invited to England by Sir William

* He was disciple of Terburg, who, Descamps and the French author that I shall mention presently, say, was in England; and the former adds that he received immense prices for his works, and that he twice drew king

52 *Painters in the Reign of Charles II.*

William Temple and recommended to the king, but * staid not long here. Vertue mentions five of his pictures: one, a lady and a dog, with his name to it: another of a lady, her hands joined, oval on copper: the third, lord Berkeley of Stratton, his lady, and a servant, in one piece, dated 1676. The others, small ovals on copper of king William and queen Mary, painted just before the revolution, in the collection of the duke of Portland. Netscher died of the gravel and gout in 1684.

J A C O B P E N,

A Dutch painter of history, commended by Graham. There is a St. Luke by him in Painter's-hall. He died about 1686.

----- S U N -
king William III. However, as his stay here was certainly short, and as I cannot point out any of his works, it is not worth while to give him a separate article. His life may be seen in the authors I quote. Teniers, who, according to the same writers was here too, came only to buy pictures, and therefore belongs still less to this catalogue.

* The French author of the *Abregè de la Vie des plus fameux Peintres* affirms that he never was here, being apprehensive of the tumult of a court, and that he compounded with the king by sending him several pictures, p. 39. One would think that Charles had invited Netscher to his parties of pleasure, or to be a minister. The solitude of a painter's life is little disturbed by working for a court. If the researches of Vertue were not more to be depended on than this inaccurate writer, the portraits of lord Berkeley and his lady would turn the balance in his favour. Did Netscher send them for presents to the king? I don't mean in general to detract from the merits of this writer; he seems to have understood the profession, and is particularly valuable for having collected so many portraits of artists, and for giving lists of engravers after their pictures. His work consists of two volumes quarto, 1745.

----- S U N M A N,

Of the same country with the preceding, came to England in the reign of Charles II. and got into good business after the death of Sir Peter Lely, but having drawn the king with less applause than Riley, he was disgusted and retired to Oxford, where he was employed by the University, and painted for them the large pictures of their founders now in the picture-gallery. He drew dean Fell, father of the bishop, and Mr. William Adams, son of him who published the *Villare Anglicanum*. In term-time Sunman went constantly to Oxford; the rest of the year he passed in London, and died at his house in Gerard-street about 1707.

----- S H E P H A R D,

An English artist, of whom I can find no record, but that he lived in this reign, near the Royal-exchange, painted Thom. Killigrew with his dog, now at lord Godolphin's, and retired into Yorkshire, where he died.

----- S T E I N E R,

A Swiss, scholar of one Warner, whose manner he imitated, was also an architect. Standing on the walls at the siege of Vienna, he was wounded in the knee. The latter part of his time he lived in England, and died at Mortlack.

P E T E R S T O O P ,

A Fleming, was settled with his family at Lisbon, from whence they followed Catherine of Portugal to England. Peter painted battles, huntings, processions, &c. and his brothers Roderigo and Theodore engraved them. If the pictures were equal to the plates from them, which are extremely in the manner of Della Bella, Peter was an artist of great merit. Graham says so, but that his reputation declined on the arrival of Wyck. Stoop was employed by one Doily, a dealer in pictures, stuffs, &c. and gave some instructions in painting to Johnson that admirable old comedian, the most natural and of the least gesticulation I ever knew, so famous for playing the gravedigger in Hamlet, Morose, Noll Bluff, Bishop Gardiner, and a few other parts, and from whom Vertue received this account. Stoop lived in Durham-yard, and when an aged man retired to Flanders about 1678, where he died eight years afterwards. Vertue does not say directly that the other two were brothers of Stoop; on the contrary he confounds Roderigo with Peter, but I conclude they were his brothers or sons, from the prints etched by them about the very time of Peter's arrival in England. They are a set of eight plates containing the public entry of admiral Sandwich into Lisbon, and all the circumstances of the queen's departure, arrival, and entries at Whitehall and Hampton-court. I have never been able to meet but with two of them; one, the entry of the earl, is dedicated to him by Theodore Stoop, *ipsius regiae majestatis pictor*, and is the only one to which Vertue mentions the name of Theodore. The other in my possession is the queen's arrival at Hampton-court; but the name is
wanting.



WILLIAM VANDE VELDE, Junr.

wanting. Vertue describes besides a picture, seven feet wide and two high, containing the king's cavalcade through the gates of the city the day before his coronation, but painted in 1662. He says not where he saw it, but calls the painter Roderigo Stoop, as he does the engraver of the rest of the above-mentioned plates. It is not impossible but Peter might have assumed the Portuguese name of Roderigo at Lisbon. Some of the plates, among Hollar's, to Ogleby's Æsop, were done by the same person, but very poorly.

----- W A G G O N E R,

Another obscure name, by whom there is a view of the fire of London in Painter's-hall.

A L E X A N D E R S O U V I L L E,

A French-man, as little known as the preceeding, and discovered only by Vertue from a memorandum in the account-books at the Temple;

“ Oct. 17, 1685. The eight figures on the north-end of the paper-buildings in the King's-bench-walks in the Inner-temple, were painted by Monsieur Alexander Souville.”

W I L L I A M V A N D E V E L D E,

Distinguished from his more famous son of the same name, by the appellation of *the Old*, was born at Leyden in 1610, and learned to paint ships by a previous turn to navigation. It was not much to his honour that he conducted the English fleet, as is said, to burn Schelling. Charles II. had received him and his son with great marks of favour;
it

it was pushing his gratitude too far to serve the king against his own country. Dr. Rawlinson the Antiquarian, gave Vertue a copy of the following privy-seal, purchased among the papers of secretary Pepys ;

“ Charles the second, by the grace of God, &c. to our dear cousin prince Rupert, and the rest of our commissioners for executing the place of lord high-admiral of England, greeting. Whereas wee have thought fitt to allow the salary of one hundred pounds per annum unto William Vandewelde the elder for taking and making draughts of sea-fights ; and the like salary of one hundred pounds per annum unto William Vandewelde the younger for putting the said draughts into colours for our particular use ; our will and pleasure is, and wee do hereby authorize and require you to issue your orders for the present and future establishment of the said salaries to the aforesaid William Vandewelde the elder and William Vandewelde the younger, to be paid unto them and either of them during our pleasure, and for so doing these our letters shall be your sufficient warrant and discharge. Given under our privy-seal at our pallace of Westminster, the 20th day of February in the 26th year of our reign.”

The father who was a very able master, painted chiefly in black and white, and latterly always put the date on his works. He was buried in St. James's-church : on the grave-stone is this inscription ;

“ Mr. William Vandewelde, senior, late painter of sea-fights to their majesties king Charles II. and king James dyed 1693.”

William Vandewelde, the son, was the greatest man that has appeared in this branch of painting ; the palm is not less disputed with Raphael for history, than with Vandewelde for sea-pieces : Annibal Carracci and Mr. Scott have not surpassed those chieftains. William was born at Amsterdam in 1633, and wanted no master but his father, till
the

the latter came to England; then for a short time he was placed with Simon de Vlieger, an admired ship-painter of that time, but whose name is only preserved now by being united to his disciple's. Young William was soon demanded by his father, and graciously entertained by the king, to whose particular inclination his genius was adapted. William, I suppose, lived chiefly with his father at Greenwich, who had chosen that residence as suited to the subjects he wanted. In king James's collection were eighteen pieces of the father and son; several are at Hampton-court. At Buckingham-house was a view of Solebay-fight by the former, with a long inscription. But the best chosen collection of these masters is in a chamber at Mr. Skinner's in Clifford-street Burlington-gardens, assembled at great prices by the late Mr. Walker. Vandewelde the son having painted the junction of English and French fleets at the Nore, whither king Charles went to view them, and where he was represented going on board his own yacht, two commissioners of the Admiralty agreed to beg it of the king, to cut it in two, and each take a part. The painter, in whose presence they concluded this wise treaty, took away the picture and concealed it, till the king's death, when he offered it to Bullfinch, the printseller (from whom Vertue had the story) for fourscore pounds. Bullfinch took time to consider, and returning to the purchase, found the picture sold for 130 guineas. Afterwards it was in the possession of Mr. Stone, a merchant retired into Oxfordshire.

William the younger died in 1707, as appears by this inscription under his print; Gulielmus Vanden Velde junior, navium & prospectuum marinarum pictor, et ob singularem in illâ arte peritiam à Carolo and Jacobo 2do. Magnæ Britanniae regibus annuâ mercede donatus. Obiit 6 Apr. A. D. 1707. æt. suæ 74.

William the elder had a brother named Cornelius *, who like him painted shipping in black and white, was employed by king Charles and had a salary.

The younger William left a son, a painter too of the same style, and who made good copies from his father's works, but was otherwise no considerable performer. He went to Holland and died there. He had a sister who was first married to Simon Du Bois, whom I shall mention hereafter, and then to Mr. Burges. She had the portraits of her grandfather and father by Sir Godfrey Kneller, of her brother by Wissing, and of her great uncle Cornelius.

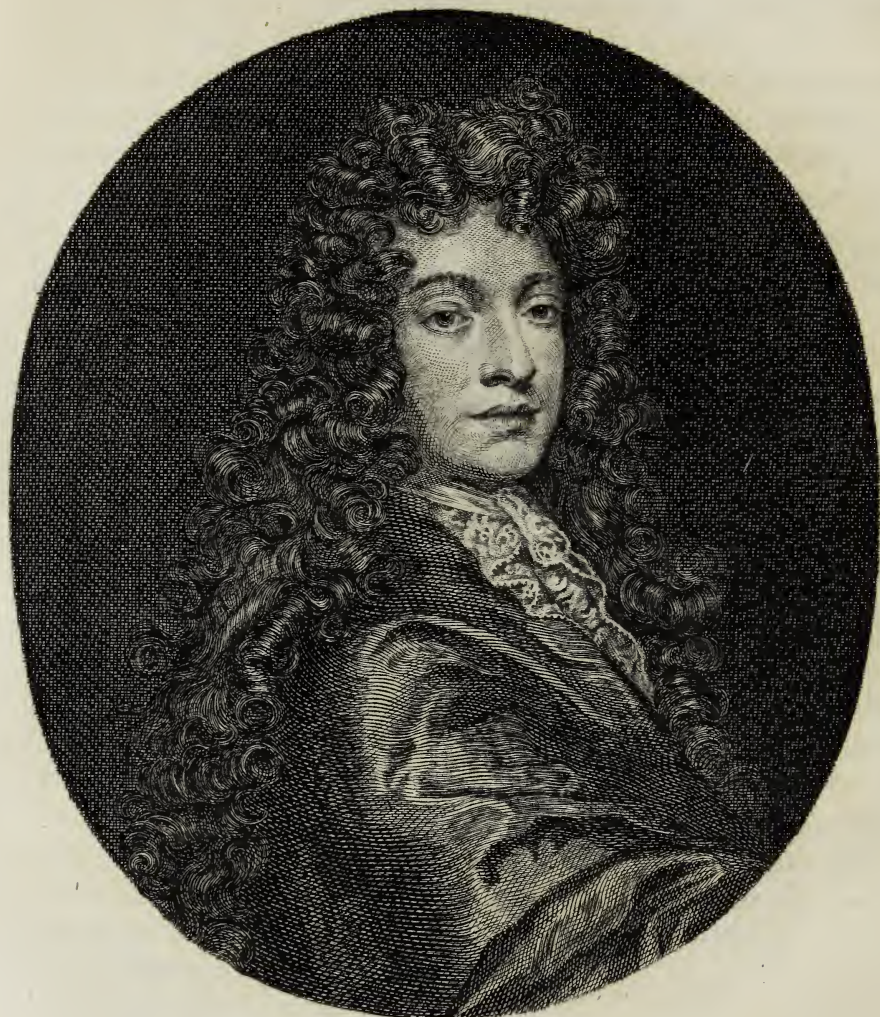
J O H N V O S T E R M A N †,

Of Bommel, son of a portrait-painter, and disciple of Sachtleven, was a neat and excellent painter of small landscapes in oil, as may be seen by two views of Windsor, still in the gallery there. After the rapid conquests of the French in 1672 he removed from Utrecht to Nimeguen, and pleasing the marquis de Bethune, was made his majordomo, employed to purchase pictures, and carried by him to France, from whence he passed into England, and painted for king Charles a chimney-piece at Whitehall, and a few other things ‡; but demand-
ing

* The anonymous author of the *Abregè de la Vie des plus fameux Peintres*, mentions three other Vandeveldes; Adrian who, he ignorantly says, was *le plus connu*, was no relation of the others, and John an engraver, and Isaiah, a battle-painter, both brothers of the first William, as well as this Cornelius, p. 102.

† Graham calls him F. de Vofterman.

‡ He painted a view of Sterling-castle, the figures by Wyck, from whence we may conclude that they took a journey to Scotland.



A. Walker sculp.

WILLIAM WISSING.

ing extravagant prices, as 150 and 200 *l.* for his pictures, he had not many commissions from court; and being as vain in his expence as of his works, he grew into debt and was arrested. He sued in vain to the king for delivery: his countrymen freed him by a contribution. Sir William Soames being sent ambassador to Constantinople by James II. Vofterman accompanied him, intending to paint the delights of that situation; but Sir William dying on the road, it is not certain what became of the painter: it is said that before his departure from England, he had been invited to Poland by his old patron the marquis de Bethune, and probably went thither on the death of the ambassador *.

W I L L I A M W I S S I N G,

Was born at Amsterdam and bred under Dodaens an historic painter of the Hague, from whence Wissing passed into France, contracted the furbelowed style of that country and age, and came into England, where at least he learned it in it's perfection from Sir Peter Lely for whom he worked, and after whose death he grew into fashion. He drew all the royal family, and particularly the duke of Monmouth several times, which ingratiated him with the king and the ladies. Sir Godfrey Kneller, then the rising genius, was a formidable rival, but death put an end to the contest in the thirty-first year of Wissing's age, who deceased at Burleigh, the lord Exeter's, in 1687. He was buried at the expence of that earl in St. Martin's
Stam-

* Francisco Milé, a landscape-painter of Antwerp, was here towards the end of Charles's reign, but probably staid not long.

Abregè &c. vol. ii. p. 214.

60 *Painters in the Reign of Charles II.*

Stamford, where against a pillar in the middle isle of the church, is a monumental table to his memory; the inscription may be seen in Graham. There are several prints from his works, particularly one of queen Catherine with a dog. Prior * wrote a poem on the last picture he painted. A mezzotinto of Wiffing is thus inscribed. Gulielmus Wiffingus, inter pictores sui sæculi celeberrimos, nulli secundus artis suæ non exiguum decus & ornamentum immodicis brevis est ætas.

ADRIAN HENNY or HENNIN,

One of the last painters who arrived in the reign of Charles II. little is known of him, but that having been two years in France, he adopted the manner of Gaspar Pouffin. Vertue thought he came in 1680; if so, the title-plate to a history of Oxford designed by him, and engraved by White in 1674, must have been done antecedent to his arrival. He painted much at Eythorp, the seat of Dormer lord Carnarvon, now of Sir William Stanhope, and died here in 1710.

TEMPESTA and TOMASO,

Two painters who worked at Wilton, painting cieling and pannels of rooms. Tempesta was, I beleive, son of a well-known painter of the same name. Tomaso, and a brother of his, who was employed at Wilton too, were brought over by Sir Charles Cotterel, for which reason

* Prior early in his life was patronized by the same noble family, and by his pleasing verses has added celebrity to that venerable palace, sacred by the memory of Burleigh, and ornamented with a profusion of Carlo Maratti's and Luca Jordano's works.





Ipsæ pinx.

T. Chambers sculp.

SAMUEL COOPER.

son I have placed them here, tho' I do not know exactly whether their performances were not dated a little later than this period. I find no other mention of them or Tempesta in England. There are at Wilton two pieces of tapestry after the Cartoons of Raphael, with the workman's name Stephen Mayn, and his arms, a cross of St. George; probably executed long before this period, and perhaps not in England.

If our painters in oil were not of the first rate during the period I have been describing, in water-colours that reign has the highest pretensions.

SAMUEL COOPER

Owed great part of his merit to the works of Vandyck, and yet may be called an original genius, as he was the first who gave the strength and freedom of oil to miniature. Oliver's works are touched and re-touched with such careful fidelity that you cannot help perceiving they are nature in the abstract; Cooper's are so bold that they seem perfect nature only of a less standard. Magnify the former, they are still diminutively conceived: if a glass could expand Cooper's pictures to the size of Vandyck's, they would appear to have been painted for that proportion. If his portrait of * Cromwell could be so enlarged, I don't know but Vandyck would appear less great by the comparison. To make it fairly, one must not measure the Fleming by his most admired piece, cardinal Bentivoglio: The quick finess of eye in a florid Italian writer was not a subject equal to the protector; but it would be

VOL. III.

Q

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* This fine head is in the possession of the lady Frankland, widow of Sir Thomas, a descendent of Cromwell. The body is unfinished. Vertue engraved it, as he did another, in profile, in the collection of the duke of Devonshire.

62 *Painters in the Reign of Charles II.*

an amusing trial to balance Cooper's Oliver and Vandyck's lord Strafford. To trace the lineaments of equal ambition, equal intrepidity, equal art, equal presumption, and to compare the skill of the masters in representing the one exalted to the height of his hopes, yet perplexed with a command he could scarce hold, did not dare to relinquish, and yet dared to exert; the other, dashed in his career, willing to avoid the precipice, searching all the recesses of so great a soul, to break his fall, and yet ready to mount the scaffold with more dignity than the other ascended the throne. This parallel is not a picture drawn by fancy; if the artists had worked in competition, they could not have approached nigher to the points of view in which I have traced the characters of their heroes.

Cooper with so much merit had two defects. His skill was confined to a meer head; his drawing even of the neck and shoulders so incorrect and untoward, that it seems to account for the numbers of his works unfinished. It looks as if he was sensible how small a way his talent extended. This very poverty accounts for the other, his want of grace: A signal deficiency in a painter of portraits --- yet how seldom possessed! Bounded as their province is to a few tame attitudes, how grace atones for want of action! Cooper, content, like his countrymen, with the good sense of truth, neglected to make truth engaging. Grace in painting seems peculiar to Italy. The Flemings and the French run into opposite extremes. The first never approach the line, the latter exceed it, and catch at most but a lesser species of it, the genteel, which if I were to define, I should call familiar grace, as grace seems an amiable degree of majesty. Cooper's women, like his model Vandyck's, are seldom very handsome. It is Lely alone that excuses the galantries of Charles II. He painted an apology for that Asiatic court.

The

The anecdotes of Cooper's life are few; nor does it signify; his works are his history. He was born in 1609 and instructed, with his brother Alexander, by their uncle Hoskins, who, says Graham, was jealous of him, and whom he soon surpassed. The variety of tints that he introduced, the clearness of his carnations, and loose management of hair exceed his uncle, though in the last Hoskins had great merit too. The author I have just quoted mentions another capital work of Cooper, the portrait of one Swingfield, which recommended the artist to the court of France, where he painted several pieces larger than his usual size, and for which his widow received a pension during her life. He lived long in France, and Holland, and dying in London 1672 at the age of 63 was buried in Pancras-church, where is a monument for him. The inscription is in Graham, who adds that he had great skill in music, and played well on the lute.

His works are too many to be enumerated, seven or eight are in queen Caroline's closet at Kensington; one of them, a head of Moncke, is capital; but unfinished. Lord Oxford had a head of archbishop Sheldon; and the bust of lord chancellor Shaftsbury on his monument by Rysbrach was taken from a picture of Cooper.

It is an anecdote little known, I believe, and too trifling but for such a work as this, that Pope's mother was sister of Cooper's wife. Lord Carleton had a portrait of Cooper in crayons, which Mrs. Pope said was not very like, and which, descending to lord Burlington, was given by his lordship to Kent. It was painted by one Jackson, a relation of Cooper, of whom I know nothing more, and who, I suppose, drew another head of Cooper, in crayons, in queen Caroline's closet, said to be painted by himself; but I find no account of his essays in that way. He did once attempt oil, as Murray the painter told

told Vertue, and added, that Hayles thereupon applied to miniature, which he threatened to continue, unless Cooper desisted from oil, which he did --- but such menaces do not frighten much, unless seconded by want of success. Among Orinda's poems is one to Cooper on drawing her friend Lucasia's picture, in 1660.

R I C H A R D G I B S O N,

The Dwarf, being page to a lady at Mortlack, was placed by her with Francesco Cleyne, to learn to draw, in which he succeeded, perfecting himself by copying the works of Sir Peter Lely, who drew Gibson's picture leaning on a bust, 1658, another evidence of Sir Peter being here before the restoration. It was in the possession of Mr. Rose* the jeweller, who had another head of the dwarf by Dobson, and his little wife in black, by Lely. This diminutive couple were married in the presence of Charles I. and his queen, who bespoke a diamond ring for the bride, but the troubles coming on she never received it. Her † name was Anne Shepherd. The little pair were each three feet ten inches high. Waller has celebrated their nuptials in one of his prettiest poems. The husband was page to the king, and had already attained such excellence, that a picture of the man and lost sheep painted by him, and much admired by the king, was the cause of Vanderdort's death, as we have seen in the preceding volume. Thomas ‡ earl of Pembroke had the portraits of the
dwarfs

* He married Gibson's daughter, a paintress, that will be mentioned hereafter.

† See notes to Fenton's Waller.

‡ Gibson had been patronized by Philip earl of Pembroke, and painted Cromwell's picture several times. Mrs. Gibson is represented by Vandyck in the picture with the duchess of Richmond at Wilton.



dwarfs hand in hand by Sir Peter Lely, and exchanging it for another picture, it fell into the possession of Cock the auctioneer, who sold it to Mr. Gibson the painter in 1712. It was painted in the style of Vandyck. Mr. Rose had another small piece of the dwarf and his master Francesco Cleyn, in green habits as archers, with bows and arrows, and he had preserved Gibson's bow, who was fond of archery. Gibson taught queen Anne to draw, and went to Holland to instruct her sister the princess of Orange. The small couple had nine children, five of which lived to maturity, and were of a proper size. Richard the father died in the 75th year of his age, and was buried * at Covent-garden: his little widow lived till 1709, when she was 89 years old.

W I L L I A M G I B S O N,

Nephew of the preceding, was taught by him and Sir Peter Lely, and copied the latter happily; but chiefly practiced miniature. He bought great part of Sir Peter's collection, and added much to it. Dying of a lethargy in 1702 at the age of 58, he was buried at Richmond, as was

E D W A R D G I B S O N,

I suppose, son of the dwarf. This young man began with painting portraits in oil, but changed that manner for crayons. His own picture done by himself in this way 1690, was at Tart-hall. Edward died at the age of 33.

VOL. III.

R

J O H N

* From the register, Richard Gibson died July 23, 1690.

J O H N D I X O N

Scholar of Sir Peter Lely, painted both in miniature and crayons, but mostly the former. In the latter was his own head. In water-colours there are great numbers of his works; above sixty were in lord Oxford's collection, both portraits and histories, particularly, Diana and her Nymphs bathing, after Polenburg, and a sleeping Venus, Cupids, and a Satyr. These were his best works. He was keeper of the king's picture-closet; and in 1698 was concerned in a bubble Lottery. The whole sum was to be 40,000*l.* divided into 1214 prizes, the highest prize in money 3000*l.* the lowest 20*l.* One prize, a collection of limnings, he valued so highly, that the person to whom it should fall, might, in lieu of it, receive 2000*l.* each ticket twenty-shillings. Queen Anne, then princess, was an adventurer: This affair turned out ill, and Dixon, falling into debt, removed for security from St. Martin's-lane, where he lived, to the King's-bench-walks in the Temple, and latterly to a small estate he had at Thwaite near Bungay in Suffolk, where he died about 1715; and where his widow and children were living in 1725. Dixon, adds Vertue, once bought a picture for a trifle at a broker's, which he sold to the duke of Devonshire for 500*l.* but does not specify the hand or subject.

A L E X A N D E R M A R S H A L

Another performer in water-colours, who painted on vellum a book of Mr. Tradescant's* choicest flowers and plants. At Dr. Friend's Vertue
saw

* V. Museum Tradescantianum. It is a small book containing a catalogue of the rarities in that collection at Lambeth, with two prints by Hollar of the father and son.



Mary Beale pinx.

T. Chambers sc.

M^{RS} BEALE, & her Son CHARLES.

saw several pretty large pieces after Vandyck, the flesh painted very carefully. He mentions too one Joshua Marshall, a sculptor, who in 1664, executed the monument of Baptist lord Noel and his lady in Gloucestershire.

W I L L I A M H A S S E L

Another painter known only to the industry of Mr. Vertue, who saw an oval miniature of a Scotch gentleman, which being engraved by P. Vanderbank was falsely inscribed *lord Marr*. The mark on the picture was W. H. 1685. This, says Vertue, I think, was William Hassel.

M A T T H E W S N E L L I N G

A gentleman who painted in miniature, and that (being very galant) seldom but for ladies. In Mr. Rose's sale 1723 was a head of Snelling by Cooper 1644, finely painted, but the hands and drapery poor. Mr. Beal mentions him in one of his pocket-books *, for sending presents of colours to his wife in 1654, and 1658; and that in 1678, Mr. Snelling offered him thirty guineas for a Venus and Cupid after Rottenhamer, for which he asked forty guineas and was worth fifty. I do not know whether this person was related to Thomas Snelling, a poet recorded in Wood's Athenæ, vol. ii. p. 135.

M A R Y B E A L E

Was daughter of Mr. Cradock, minister of Walton † upon Thames,
and

* See the next article.

† Where Mr. Beale afterwards erected a monument for him.

and learned the rudiments of painting from Sir Peter Lely, and had some instructions, as Vertue thought, from Walker. She painted in oil, water-colours and crayons, and had much business; her portraits were in the Italian style which she acquired by copying several pictures and drawings from Sir Peter Lely's and the royal collections. Her master was supposed to have had a tender attachment to her, but as he was reserved in communicating to her all the resources of his pencil, it probably was a galant passion, rather than a successful one. Dr. Woodfall wrote several poems to her honour, under the name of Belesia; but the fullest history of her life and works was recorded by her own husband, who, in small almanac-pocket-books minuted down almost daily accounts of whatever related to himself, his business, and his wife's pictures. Of these almanacs there were above thirty, which with most of Mr. Beale's papers came into the hands of Carter, colourman, to whom Beale bequeathed them. Some were sold to Mr. Brooke a clergyman. His share Carter lent to a low painter, whose goods being seized the pocket-books were lost, but seven of them a friend of Vertue's met with on a stall, bought, and lent to him. Most of his extracts I shall now offer to the reader, without apprehension of their being condemned as trifling or tiresome. If they are so, how will this whole work escape? When one writes the lives of Artists, who in general were not very eminent, their pocket-books are as important as any part of their history --- I shall use no farther apology --- if even those that are lost should be regretted!

“ The first is 1672. 20 April. Mr. Lely was here with Mr. Gibson and Mr. Skipwith, to see us, and commended very much her (Mrs. Beale's) copy after our Saviour praying in the garden, &c.
after

after Anto. da Correggio: her copy in little after Endimion Porter his lady and three sons he commended extraordinarily, and said (to use his own words) it was painted like Vandyke himself in little, and that it was the best copy he ever saw of Vandyke. Also he very well liked her two copies in great of Mr. Porter's little son Phil. He commended her other works, copies and those from the life. Both he and Mr. Gibson both commended her works.

“ Mr. Lely told me at the same time as he was most studiously looking at my bishop's picture of Vandyke's, and I chanced to ask him how Sir Antony could possibly devise to finish in one day a face that was so exceeding full of work, and wrought up to so extraordinary a perfection --- I believe, said he, he painted it over fourteen times. And upon that he took occasion to speak of Mr. Nicholas Lanier's picture of Sr. Anto. V. D. doing, which, said he, Mr. Lanier himself told me he sat seven entire days for it to Sr. Anto. and that he painted upon it of all those seven days both morning and afternoon, and only intermitted the time they were at dinner. And he said likewise that tho' Mr. Lanier sat so often and so long for his picture, that he was not permitted so much as once to see it, till he had perfectly finished the face to his own satisfaction. This was the picture which being shew'd to king Charles the first caused him to give order that V. Dyck shou'd be sent for over into England.

* “ 20 Feb. 1671-2. My worthy and kind friend Dr. Belk caused the excellent picture of Endimion Porter, his lady and three sons altogether done by Sr. Anto. Vandyke, to be brought to my house that my deare heart might have opportunity to study it, and copy what shee thought fitt of itt. Also at the same time wee re-

VOL. III.

S

turn'd

* This transcript should have preceded the former, but I give them exactly as I find them in Vertue's extract.

70 *Painters in the Reign of Charles II.*

turn'd Mrs. Cheek's picture of Mr. Lely's painting back to my lord Chamberlain.

“ Pink remaining in stock Sept. 1672. Some parcells containing some pds. weight of tryalls made July 1663.

“ 19 April, 1672. My dearest painted over the third time a side face. This Mr. Flatman liked very well.

“ 24 April, 1672. My most worthy friend Dr. Tillotson sat to Mr. Lely for his picture for me, and another for Dr. Cradock. He drew them first in chalk rudely, and afterwards in colours, and rubbed upon that a little colour very thin in places for the shadows, and laid a touch of light upon the heightning of the forehead. He had done them both in an hour's time.

“ Lord bishop of Chester's picture painted by Mrs. Beale for lord George Berkeley.

“ Sunday May 5th, 1672. Mr. Samuel Cooper, the most famous limner of the world for a face, dyed.

“ 18 May, 1672. Pd. Mr. Tho. Burman in part, due for my honoured father and mother's monument set up for them at Walton in Bucks, at the expence of my brother Henry Beale and myself, the whole cost paid in full 45*l*.

“ 23. Ld. and lady Cornbury's pictures dead colour'd. Dr. Sidenham's picture began.

“ 5 June, Dr. Tillotson sat about three hours to Mr. Lely for him to lay in a dead colour of his picture for me. He apprehending the colour of the cloth upon which he painted was too light before he began to lay on the flesh-colour, he glazed the whole place, where the face and haire were drawn in a colour over thin, with Cullen's-earth, and a little bonn black (as he told us) made very thin with varnish.

“ June

“ June 1672. Received for three pictures of Sir Rob. Viner, his lady and daughter 30*l*.

“ 20 June. My most worthy friend Dr. Tillotson sat in the morning about three hours to Mr. Lely, the picture he is doing for me. This is the third setting.

“ Mr. Fuller the painter died 17 July, 1672, as Mr. Manby told me.

“ 22 July. Mrs. Beale painted her own picture, second setting.

“ 23 July. Received of Col. Giles Strangeways * for Dr. Pierce's, Dr. Cradock's, Dr. Tillotson's, Dr. Stillingfleet's, Mr. Crumholem's pictures 25*l*. †

“ 1 Aug. 1672. Dr. Tillotson sat to Mr. Lely about three hours for the picture he is doing for me, this is the fourth time, and I believe he will paint it (at least touch it) over again. His manner in the painting of this picture this time especially, seem'd strangely different both to myself and my dearest heart from his manner of painting the former pictures he did for us. This wee thought was a more conceiled misterious scanty way of painting then the way he used formerly, which wee both thought was a far more open and free, and much more was to be observed and gain'd from seeing him paint then, then my heart cou'd with her most carefull marking learn ‡ from his painting

* These five heads and three more, are still at the earl of Ilchester's at Melbury in Dorsetshire, the fine old seat of the Strangways. Each head is inclosed in a frame of stone-colour; a mark that very generally distinguishes Mrs. Beale's works.

† Mrs. Beale had 5*l*. for a head, and 10*l*. for a half-length, in oil, which was her most common method of painting.

‡ I think it clear from this whole passage, that what I have asserted in the text from Graham of Mrs. Beale being scholar to Lely, is a mistake of that writer. Beale does not hint at it --- on the contrary they seem

to

painting either this, or Dr. Cradock's picture of his doing for Dr. Patrick.

" Delivered to Mr. Lely one ounce of Ultramarine at 2*l.* 10*s.* one ounce towards payment for Dr. Tillotson's picture for me.

" 30 Sept. I carryd my two boys Charles and Batt. to Mr. Lely's and shewed them all his pictures, his rare collection. 1 Octob. I went again to Mr. Lely's, and shewd Mr. W. Boneft the same excellent pictures. This person was a learner then.

" I have paid Mr. Lely towards the pictures of Mr. Cof. Brooke Bridges and Dr. Tillotson which he is doing for me, by several parcells of Lake of my own makeing which he sent for 17 Aug. 1671, and Ultramarine and money, 13*l.* 12*s.*

" Received this year 1672 moneys, at interest, rents, or for colours, upon Mrs. Beale's account, 101*l.* 11*s.* Received this year for pictures done by my dearest heart 202*l.* 5*s.*

Then follows a list done from the life by Mrs. Beale since 1671-2, with the months in which they were painted. There were thirty-five paid for, besides several begun and not paid for; among the former were, portraits of Sr. Rob. Viner and his daughter in one piece, Dr. Tillotson, and Dr. Stillingfleet, Dr. Outram, Dr. Patrick, Col. Strangways; and a Magdalen painted from Moll Trioche, a young woman who died 1672. Among the latter, his sister's, his wife's own, lady Falconberg, and lady Eliz. Howard's pictures.

From the almanac of 1674, were the following memorandums:

" In August Mr. Lely had one ounce of Ultramarine the richest at 4*l.* 10*s.* per oz. in part of payments betwixt us for dean of Cant. Tillotson, and Dr. Stillingfleet, which he has done for me, and by
Lakes

Lakes and Ultramarins, according to account of the particulars

1673	-	-	-	24	9	0
				4	10	0

28 19 0 So there is due to him 1*l.* 1*s.* in full payment for the two fore-mentioned pictures.

“ Aug. 1674. Mr. Lely dead-colour’d my son Charles picture --- took a drawing upon paper after an * Indian gown which he had put on his back, in order to the finishing the drapery of it.

“ Nov. Borrowed of Wm. Chiffinch esq; eleaven of his majesties Italian drawings.

“ 1674. Received this yeare for pictures done by my dearest, 216*l.* 5*s.*

At the end of this book are more lists of pictures begun or finished by Mrs. Beale.

From the almanac of 1677.

“ June 4. Mr. Comer the painter being at our house told my dearest as a secret that he used black chalk ground in oil instead of blue black and found it much better and more innocent colour.

“ 22 May. Mr. Francis Knollys came himself and fetched away the original picture of the old earl of Strafford and Sr. Philip Manwaring which had been left here for some years. It was carried away by two of the lord Hollis’s servants whom Mr. Knollys brought with him for that purpose.

“ April. I saw at Mr. Bab May’s lodgings at Whitehall these pictures of Mr. Lely’s doing; 1. The king’s picture in buff half-

Vol. III.

T

length.

to have procured their friends to sit to Sr. Peter, that she might learn his method of colouring --- and Sr. Peter seems to have been aware of the intention.

* This was so established a fashion at that time, that in Chamberlain’s Present-state of England for 1684, I find, Robert Croft Indian-gown maker to the king, Mrs. Mary Mandove, Indian-gown-maker to the queen.

74 *Painters in the Reign of Charles II.*

length. 2. First dutches of York, h. l. 3. Dutches of Portsmouth, h. l. 4. Mrs. Gwin with a lamb. h. l. 5. Mrs. Davis with a gold pot, h. l. 6. Mrs. Roberts, h. l. 7. Dutches of Cleveland being as a Madonna and a babe. 8. Mrs. May's sifter, h. l. 9. Mr. Wm. Finch, a head by Mr. Hales. 10. Dutches of Richmond, h. l. by Mr. Anderton.

“ Jan. 1676-7. Mr. Lely came to see Mrs. Beale's paintings, several of them he much commended, and upon observation said Mrs. Beale was much improv'd in her painting.

“ Mrs. Beale painted Sr. Wm. Turner's picture from head to foot for our worthy friend Mr. Knollys. He gave it to be sett up in the hall at Bridewell, Sr. Wm. Turner having been president in the year he was lord-mayor of London.

“ Feb. 16. I gave Mr. Manby two ounces of very good lake of my making, and one ounce and half of pink, in consideration of the landskip he did in the Countess of Clare's picture.

“ Feb. Borrow'd six Italian drawings out of the king's collection for my sons to practice by.

“ Monday 5th March. I sent my son Charles to Mr. Flatman's in order to his beginning to learne to limme of him. The same time I sent my son's Barth. picture done by my dearest for Charles to make an essay in water-colours. Lent my son Charles 3*l.* which he is to work out.

“ Moneys paid my son Barth. for work, laying in the draperys of his mother's pictures, from the beginning of this year 1676-7. About twenty-five half-lengths, and as many more heads layd in. Paid my son Charles upon the same account, near as many. The father, Charles Beale had some employment in the board of Green-cloth. This year
Mrs.

Mrs. Beale had great business, and received for pictures 429*l.* among others whose portraits she drew were, the earl of Clarendon, lord Cornbury, Bp. Wilkins, Countess of Derby, Sr. Stephen Fox, lord Halifax, duke of Newcastle, Lady Scarisdale, earl of Bolinbroke, lady Dorchester, lady Stafford, Mr. Th. Thynne, Mr. secretary Coventry, several of the family of Lowther, earl of Clare, Mr. Finch son of the chancellor, and Mr. Charles Stanley, son of the Countess of Derby.

In the almanac of 1661 are no accounts of portraits painted by her, as if she had not yet got into business, but there are memorandums of debts paid, and of implements for painting bought, and an inventory of valuable pictures and drawings in their possession. Mention too is made of three portraits by Walker, her own, her husband's and her father's; of Sr. Peter Lely's by himself, half-length, price 20*l.* Han-neman's picture and frame 18*l.* Item, Given several ways to Mr. Flatman for limning my own picture, my daughter Mall's, father Cradock, and the boys, 30*l.* It concludes with an inventory of their goods, furniture, colours, plate, watches, &c.

Another pocket-book.

“ May 19, 1676, Mr. Greenhill the painter dyed.

“ 3d of May. I made an exchange with Mr. Henny, half an ounce of Ultramarine for four pound of his Smalt which he valued at eight shillings a pound, being the best and finest ground Smalt that ever came into England.

“ Sep. Lent to Mr. Manby a little Italian book *Il Partito di Donni* * about painting.

“ 26. Sent Mr. Lely an ounce of my richest Lake in part of payment for Mr. Dean of Cant. Dr. Stillingfleet's and my son Charles picture which he did for me.

Then

* Sic Orig.

76 *Painters in the Reign of Charles II.*

Then follow lists of lives of painters which he thought to translate, and of pictures begun that year, as, the earl of Athol's, lady Northumberland's, &c. and of pictures copied from Sr. Peter, as the duchess of York, lady Cleveland, lady Mary Cavendish, lady Eliz. Percy, lady Clare, lady Halifax, Mrs. Gwin, &c. and of others from which she only copied the postures.

Another book, 1681.

“ The king's half-length picture which I borrow'd of Sir Peter was sent back to his executors, to Sr. Peter Lely's house.

“ March. Dr. Burnet * presented the second volume of the History of the Reformation to Mrs. Beale as he had done the first volume.

“ April. Lent Mr. Tho. Manby my Leonardo da Vinci, which I had from Mr. Flatman.

“ July. My dear heart finisht the first copy of the half-length of lady Ogle's picture, after Sr. P. Lely at Newcastle-house --- 3d painting --- both lord and lady Ogle's pictures.

“ Nov. My dear heart and self and son Charles saw at Mr. † Walton's the lady Carnarvon's picture half-length, by Vandyk in blue fatin, a most rare complexion exceeding fleshy done without any shadow. It was lately bought by Mr. Riley for 35*l*. also another lady in blue fatin, another lady, black; others, and a rare head by Holben of the lord Cromwell Hen. VIII. dayes.

“ Feb.

* This and other circumstances in these notes confirm Graham's account of the regard the Clergy had for Beale and his wife. There are several prints of Tillotson and other divines from her paintings, which have much nature, but the colouring is heavy and stiff, her usual merit and faults.

† Keeper of the King's pictures.

“ Feb. 11, 1680-1. Mr. Soest the painter died. Mr. Fleffiere the frame-maker said he believed he was neare 80 years old when he died.

“ April 1681. Paid by Mr. Hancock’s order for two quarters expence at Clare-hall for my son for half a year’s charges ending at Lady-day 12*l.* 2*s.* 6*d.* paid the same sum at Clare-hall.

“ Paid my son Charles for what he had done to the pictures of lord and lady Ogle at Newcastle-house, after Sr. P. Lely.

“ Our worthy friend the dean of Peterburgh Moor’s picture, one of the best pictures for painting and likeness my dearest ever did.

“ Dec. 1681. Mr. Flatman’s picture finisht. Lent Thomas Flatman, esq; my wive’s copy in little half-length of the countess of Northumberland’s picture after Sr. P. Lely.

“ Pictures begun in 1681. Lady Dixwell. Dr. Nicholas. Earl of Shaftsbury half-length for lord Paget. Dutches of Newcastle h. l. Lord Downe, &c. in all amounting to 209*l.* 17*s.* At the end of this book some notes in short characters of monies put into the poor’s-box for charitable uses, these good people bestowing this way about two shillings in the pound.

Mrs. Beale died in Pall-mall at the age of 65, Dec. 28, 1697, and was buried under the communion-table in St. James’s-church. Her son Bartholomew had no inclination for painting, and relinquishing it, studied physick under Dr. Sydenham, and practiced at Coventry where he and his father died. The other son

C H A R L E S B E A L E,

Who was born May 28, 1660, painted both in oil and water-colours, but mostly in the latter, in which he copied the portrait of Dr. Tillotson. His cypher he wrote thus on his works CB. The weakness in his eyes did not suffer him to continue his profession above four or five years. He lived and died over-against St. Clement's at Mr. Wilton's a banker, who became possessed of several of his pictures for debt; particularly of a double half-length of his father and mother, and a single one of his mother, all by Lely. I have Mrs. Beale's head and her son Charles's, in crayons by her; they were Vertue's: And her own and her son's, in water-colours, strongly painted, but not so free as the crayons.

E L I Z A B E T H N E A L

Is only mentioned in De Bie's Golden Cabinet, published in 1662; he speaks of her as residing in Holland, and says she painted flowers so well, that she was likely to rival their famous Zeghers: but he does not specify whether she worked in oil or water-colours.

ANECDOTES of PAINTING, &c.

CHAP. II.

*Statuaries, Carvers, Architects, and Medallists, in the
Reign of Charles II.*

THOMAS BURMAN

IS only known by being the master of Bushnell, and by his epitaph in the church-yard of Covent-garden ;

“ Here lyes interred Thomas Burman, sculptor, of the parish of St. Martin’s in the Fields, who departed this life March 17th. 1673-4, aged 56 years.”

He is mentioned above in Mr. Beale’s notes for executing a tomb at Walton upon Thames.

BOWDEN, LATHAM and BONNE,

Three obscure statuaries in this reign, of whom I find few particulars ; the first was a captain of the trained-bands, and was employed at Wilton ; so was * Latham ; his portrait leaning on a bust was painted

* I suppose this is the same person who petitioned the council of state after the death of Cromwell, for goods belonging to the king, which he had purchased, and the protector detained. See Vol. II. p. 69. of this work.

80 *Statuaries, Carvers, Architects, and Medallists,*

painted by Fuller. Latham and Bonne worked together on the monument of Archbishop Sheldon. The figure of John Sobieski which was bought by Sr. Robert Vyner and set up at Stock's-market for Charles II. came over unfinished, and a new head was added by Latham, but the Turk on whom Sobieski was trampling remained with the whole groupe, till removed to make way for the lord-mayor's mansion-house.

W I L L I A M E M M E T T

Was sculptor to the crown before Gibbons, and had succeeded his uncle, one Philips. There is a poor mezzotinto of Emmett by himself.

CAIUS GABRIEL CIBBER, or CIBERT,

Son of a cabinet-maker to the king of Denmark, was born at Flenzburg in the duchy of Holstein, and discovering a talent for sculpture was sent at the king's expence to Rome. More of his early history is not known. He came to England not long before the Revolution, and worked for John Stone, son of Nicholas, who going to Holland and being seized with a palsy, Cibber his foreman was sent to conduct him home. We are as much in the dark as to the rest of his life; that singularly-pleasing biographer his son, who has dignified so many trifling Anecdotes of players by the expressive energy of his style, has recorded nothing of a father's life who had such merit in his profession. I can only find that he was twice married, and that by his second wife descended from the ancient family of Colley in Rutlandshire, he had



A. Bannerman, Sculp.

had 6000 *l.* and several children, among whom was the well-known laureat, born in 1671 at his father's house in Southampton-street facing Southampton-house. Gabriel Cibber the statuary was carver to the king's closet and died about 1700 at the age of 70. His son had a portrait of him by old Laroon, with a medal in his hand. I have one in water-colours with a pair of compasses, by Christian Richter; probably a copy from the former, with a slight variation. What is wanting in circumstances, is more than compensated by his works. The most capital are the two figures of melancholy and raving madness before the front of Bedlam. The bas-reliefs * on two sides of the monument are by his hand too. So are the fountain in Soho-square and one of the fine vases at Hampton-court, said to be done in competition with a foreigner who executed the other, but nobody has told us which is Cibber's. He carved most of the statues of kings round the Royal-exchange, as far as king Charles, and that of Sir Thomas Gresham in the piazza beneath. The first duke of Devonshire employed him much at Chatsworth; where two sphinxes on large bases, well executed and with ornaments in good taste are of his work, and till very lately there was a statue of Neptune in a fountain, still better. He carved there several door-cases of alabaster with rich foliage, and many ornaments in the chapel; and on each side of the altar is a statue by him, Faith and Hope; the draperies have great merit, but the airs of the heads are not so good as that of the Neptune. Cibber built the Danish church in London and was buried there himself, with his second wife, for whom a monument was erected in 1696. The son will be known as long as the Careless Husband and the Me-

VOL. III.

X

moires

* A description of them may be seen in the new account of London and the environs. Vol. V. p. 3.

82 *Statuaries, Carvers, Architects, and Medallists,*

moires of his own Life exist, and so long the injustice of calling the figures at Bedlam

----- his brazen brainless brothers,
and the peevish weakness of thrusting him into the Dunciad in the room of Theobald, the proper hero, will be notorious.

F R A N C I S D U S A R T

Of Hanau, is mentioned in De Bie's Golden Cabinet, who says, he was employed by the king of England to adorn his palace with works in marble and models in clay, and that he died in London 1661. It is uncertain whether this *king* was Charles the first, or whether Du Sart came over and died soon after the Revolution.

G R I N L I N G * G I B B O N S,

An original genius, a citizen of nature ; consequently, it is indifferent where she produced him. When a man strikes out novelty from himself, the place of his birth has little claim on his merit. Some become great poets or great painters because their talents have capital models before their eyes. An inventor is equally a master, whether born in Italy or Lapland. There is no instance of a man before Gibbons who gave to wood the loose and airy lightness of flowers, and chained together the various productions of the elements with a free disorder natural to each species: Vertue had received two different accounts of his birth ; from Murray the painter, that he was born in Holland of English parents, and came over at the age of nineteen ;
from

* So he wrote his name himself, and not *Grinlin*, as it is on his print.



G. Kneller pinx.

J. Chambers sc.

GRINLING GIBBONS.

from Stoakes (relation of the Stones) that his father was a Dutchman, but that Gibbons himself was born in Spur-alley in the Strand. This is circumstantial, and yet the former testimony seems most true, as Gibbons is an English name, and Grinling probably Dutch. He afterwards lived, added Stoakes, in Belsavage-court on Ludgate-hill, where he carved a pot of flowers which shook surprizingly with the motion of the coaches that passed by. It is certain that he was employed by Betterton on the decorating of the Theatre in Dorset-garden, where he carved the capitals, cornices and eagles. He lived afterwards at Deptford, in the same house with a musician, where the beneficent and curious Mr. Evelyn found and patronized them both. This gentleman, Sir Peter Lely, and Bap. May, who was something of an architect himself, recommended Gibbons to Charles II. who though too indolent to search for genius, and too indiscriminate in his bounty to confine it to merit, was always pleased, when it was brought home to him. He gave the artist a place in the board of works, and employed his hand on the ornaments of most taste in his palaces, particularly at Windsor, where in the chapel the simplicity of the carver's foliage at once sets off and atones for the glare of Verrio's paintings. Gibbons in gratitude made a present of his own bust in wood to Mr. Evelyn who kept it at his house in Dover-street. The piece that had struck so good a judge was a large carving in wood of St. Stephen stoned, long preserved in the sculptor's own house, and afterwards purchased and placed by the duke of Chandos at Cannons. At Windsor too, Gibbons, whose art penetrated all materials, carved that beautiful pedestal in marble for the equestrian* statue of the king
in

* Under the statue is an engine for raising water contrived by Sir Samuel Morland alias Morley; he was son of Sir Samuel Morland of Sulhamsted Banister

84 *Statuaries, Carvers, Architects, and Medallists,*

in the principal court. The fruit, fish, implements of shipping are all exquisite: the * man and horse may serve for a sign to draw a passenger's eye to the pedestal. The base of the figure at Charing-cross was the work of this artist; so was the † statue of Charles II. at the Royal-exchange --- but the talent of Gibbons, though he practiced in all kinds, did not reach to human figures, unless the brazen statue of James II. in the Privy-garden be, as I have reason to believe it, of his hand. There is great ease in the attitude, and a classic simplicity. Vertue met with an agreement, signed by Gibbons himself, for a statue of James II. the price 300*l.* half to be paid down on signing the agreement; 50*l.* more at the end of three months, and the rest when the statue should be compleat and erected. Annexed were
receipts

nister in the county of Berkshire, created a baronet by Charles II. in consideration of services performed during the king's exile. The son was a great mechanic; and was presented with a gold medal, and made Magister Mechanicorum by the king in 1681. He invented the drumcap-stands for weighing heavy anchors; and the speaking trumpet, and other useful engines. He died, and was buried at Hammersmith in Middlesex 1696. There is a monument for the two wives of Sir Samuel Morland in Westminster-abbey. His arms were sable a leopard's head passant a fleur de lys, or. There is a print of the son by Lombart after Lely. This Sir Samuel built a large room in his garden at Vaux-hall, which was much admired at that time; on the top was a punchinello holding a dial. See Aubrey's Survey Vol. I. p. 12.

* On the hoof of the horse, says Pote, is cast Josias Ibach Stada, Bramensis. This last word should be Bremensis. I know nothing more of this Ibach Stada. V. History and Antiq. of Windsor-castle, p. 38. Gibbons made a design for the statues in the intended Mausoleum of Charles I. by Sir Chr. Wren. V. Parentalia. p. 332. in the margin.

† Vertue says, the king gave Gibbons an exclusive licence for the sole printing of this statue, and prohibiting all persons to engrave it without his leave; and yet, adds my author, though undertaken by Gibbons, it was actually executed by Quellin of Antwerp, who will be mentioned hereafter.

receipts for the first 200*l.* Aug. 11, 1687. The paymaster Tobias Rustat *.

Gibbons made a magnificent tomb for Baptist Noel Viscount Camden, in the church of Exton in Rutlandshire ; it cost 1000*l.* is 22 feet high, and 14 wide. There are two figures of him, and his lady, and basreliefs of their children. The same workman performed the wooden throne at Canterbury, which cost 70*l.* and was the donation of archbishop Tenison. At Burleigh is a noble profusion of his carving, in picture-frames, chimney-pieces, and door-cases. At Chatsworth, where a like taste collected ornaments by the most eminent living masters, are many by Gibbons, particularly in the chapel ; in the great anti-chamber are several dead fowl over the chimney, finely executed, and over a closet door, a pen not distinguishable from real feather. When Gibbons had finished his works in that palace, he presented the duke with a point cravat, a woodcock, and a medal with his own head, all preserved in a glass-case in the gallery. I have another point cravat by him, the art of which arrives even to deception. At Houghton two chimneys are adorned with his foliage. At Mr. Norton's at Southwick in Hampshire was a whole gallery embroidered in pannels by his hand --- but the most superb monument of his skill is a large chamber at Petworth enriched from the cieling, between the pictures, with festoons of flowers and dead game, &c.

VOL. III.

Y

all

* One might ask whether Vertue did not in haste write James II. for Charles II. The statue of the latter at Chelsea-college is said to be the gift of this Rustat ; and one should doubt whether he paid for a statue of the king in his own garden --- but as Charles II. permitted such an act of loyalty in the court at Windsor, perhaps his brother was not more difficult. I am the rather inclined to attribute the statue at Whitehall to Gibbons, because I know no other artist of that time capable of it.

86 *Statuaries, Carvers, Architects, and Medallists,*

all in the highest perfection and preservation. Appendant to one is an antique vase with a basrelief, of the purest taste, and worthy the Grecian age of Cameos. Selden, one of his disciples and assistants --- for what one hand could execute such plenty of laborious productions? lost his life in saving this carving when the seat was on fire. The font in St. James's-church was the work of Gibbons.

If these encomiums * are exaggerated, the works are extant to contradict me. Let us now see how well qualified a man, who vaunts his having been in England, was, to speak of Gibbons. It is the author of the *Abregè* whom I have frequently mentioned. "Les Anglois, † says he, n'ont eu qu'un bon sculpteur, nommé Gibbons, mais il n'étoit pas excellent. La figure de marbre de Charles II. placée au milieu de la bourse à Londres est de sa main." What would this author have said of him, if he had wasted his art on ribbands and ringlets flowing in one blended stream from the laurel of Louis XIV. to the tip of his horse's tail ‡ ?

Gibbons died Aug. 3d, 1721, at his house in Bow-street, Covent-garden, and in November of the following year, his collection, a very considerable one, of pictures, models, &c. was sold by auction. Among other things, were two chimney-pieces of his own work, the one valued at 100*l.* the other at 120; his own bust in marble, by himself, but the wig and cravat extravagant; and an original of Simon the engraver by Sir Peter Lely, which had been much damaged by the fall of Gibbons's house.

There are two different prints of Gibbons by Smith, both fine; the one with his wife, after Closterman; the other from a picture at
Houghton

* Tate wrote a poem on the sight of a bust in marble of Gibbons.

† Vol. II. p. 216.

‡ This is literally the case in the equestrian statue at Lyons.

Houghton by Sir Godfrey Kneller, who has shewn himself as great in that portrait as the man was who sat to him.

Gibbons had several disciples and workmen ; Selden I have mentioned ; Watson assisted chiefly at Chatsworth, where the boys and many of the ornaments in the chapel were executed by him. Dievot of Brussels, and Laurens of Mechlin were principal journeymen --- Vertue says they modelled and cast the statue I have mentioned in the Privy-garden, which confirms my conjecture of it's being the figure intended in the agreement. If either of them *modelled* it, and not Gibbons himself, the true artist deserves to be known. They both retired to their own country on the Revolution ; Laurens performed much both in statuary and in wood, and grew rich. Dievot lived till 1715 and died at Mechlin.

LEWIS PAYNE

Engraved two signet seals for Charles II. to be used in Scotland by the duke of Lauderdale. Dr. Rawlinson had the original warrant for them signed by the king ; one was to have been in steel, the other in silver. At top was the draught and magnitude, neatly drawn, and a memorandum that they were finished and delivered in Oct. 1678.

ARCHITECTURE,

Though in general the taste was bad, and corrupted by imitations of the French, yet as it produced St. Paul's, may be said to have flourished in this reign : whole countries, an age often gets a name for one capital work. Before I come to Sir Christopher Wren, I must dispatch his seniors.

JOHN WEBB,

J O H N W E B B,

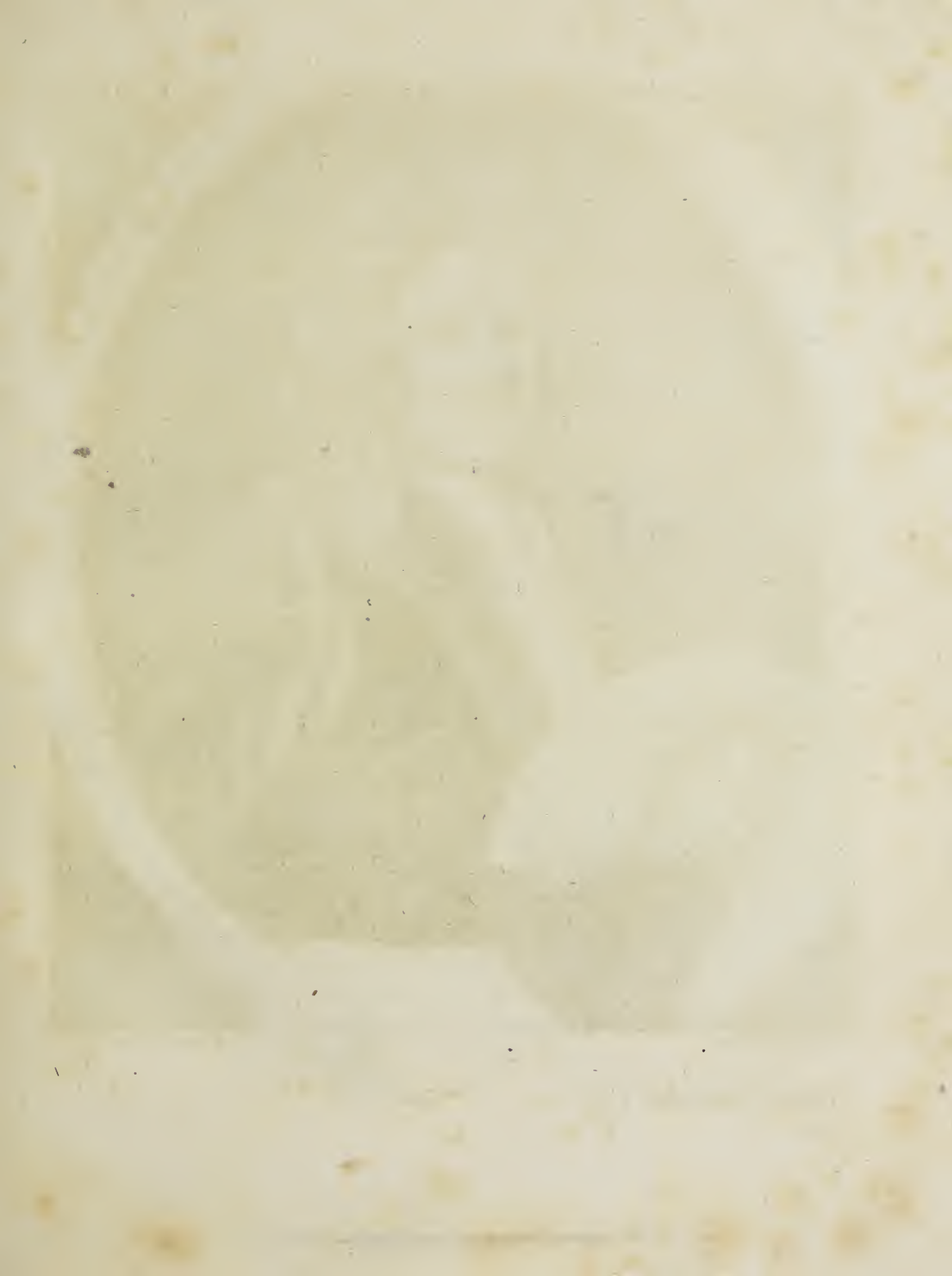
A name well-known as a scholar of Inigo Jones, and yet I cannot find any particulars of his life *. He built the seat of lord Mountfort at Horfeheath in Cambridgeshire, and added the portico to the Vine in Hampshire for Chaloner Chute, speaker to Richard Cromwell's parliament, and now belonging to his descendent John Chute, esq; Ambresbury in Wiltshire was executed by him from the designs of his master. Mr. Talman had a quarto volume, containing drawings in Indian-ink of capitals and other ornaments in architecture, which Webb had executed in several houses. The frontispiece (containing architecture and figures) to Walton's Polyglot Bible, was designed by Webb, and etched by Hollar. Vertue says that Mr. Mills, one of the four surveyors appointed after the fire of London built the large houses in Queen-street Lincoln's-inn-fields --- but this must be a mistake, as we have seen in the preceding volume, that Gerbier a cotemporary and rival, ascribed them to Webb. Gerbier's own scholar was

Captain W I L L I A M W I N D E,

Who was born at Bergen-opzoom. His performances were the house at Cliefden, the duke of Newcastle's in Lincoln's-inn-fields, Coomb-abbey for lord Craven, and he finished Hempstead Marshal for the same peer, which had been begun by his master. and in the plans of which he made several alterations. In his son's sale of drawings and prints in 1741, were several of the father's designs for both these latter houses. They were dated from 1663 to 1695.

----- M A R S H,

* He left a son named James, who lived at Butleigh in Somersetshire. The father died in 1672, aged 61.





J. G. Kneller pinx.

Hugh Howard Esq^r—

A. Bannerman Sculp.

----- M A R S H,

Says Vertue, designed the additional buildings at Bolsover, erected after the Restoration, and was the architect of Nottingham-castle.

Monfieur P O U G E T,

A French architect, conducted the building of Montagu-house in 1678. What it wants in grace and beauty, is compensated by the spaciousness and lofty magnificence of the apartments. It is now the British Museum.

Sir C H R I S T O P H E R W R E N,

Is placed here, as his career was opened under Charles II.--- The length of his life enriched the reigns of several princes --- and disgraced the * last of them. A variety of knowledge proclaims the universality, a multiplicity of works the abundance, St. Paul's the greatness of Sir Christopher's genius. The noblest temple, the largest palace, the most sumptuous hospital in such a kingdom as Britain are † all works of the same hand. He ‡ restored London, and recorded it's fall. I do not mean to be very minute in the account of Wren even as an architect. Every circumstance of his story has been written and repeated. Bishop Sprat, Antony Wood, Ward in his
VOL. III. Z lives

* At the age of 86 he was removed from being surveyor general of the works by George I.!

† St. Paul's Hampton-court, and Greenwich.

‡ He built above fifty parish churches, and designed the monument.

lives of the Gresham Professors, the General Dictionary, and the New Description of London and the Environs, books in the hands of every body, are voluminous on the article of Sir Christopher: above all a descendent of his own has given us a folio, called Parentalia, which leaves nothing to be desired on this subject. Yet in a work of such a nature as this, men would be disappointed, should they turn to it, and receive no satisfaction. They must be gratified, though my province becomes little more than that of a meer transcriber.

Sir Christopher Wren, of an ancient family in the Bishoprick of Durham, was son of a dean of Windsor, and nephew of Matthew, bishop, successively, of Hereford, Norwich, Ely. He was born at London in 1632, and educated at Oxford. His mathematical abilities unfolded themselves so early, that by twenty he was elected professor of astronomy at Gresham-college, and eight years afterwards Savilian professor of astronomy at Oxford. His discoveries in philosophy, mechanics, &c. contributed to the reputation of the new established Royal-society, and his skill in architecture had raised his own name so high, that in the first year of the Restoration he was appointed coadjutor to Sir John Denham surveyor of the works, whom he succeeded in 1668. Three years before that he had visited France--- and unfortunately went no farther --- the great number of drawings he made there from their buildings, had but too visible influence on some of his own --- but it was so far lucky for Sir Christopher, that Louis XIV. had erected palaces only, no churches. St. Paul's escaped, but Hampton-court was sacrificed to the god of false taste. In 1680 he was chosen president of the Royal-society; was in two parliaments, was twice married, had two sons and a daughter, and died * in 1723,
at

* Elkanah Settle published a funeral poem on him, called *Threnodia Apollinaris*; there is another in Latin in the *Parentalia*.

at the age of ninety-one, having lived to see the completion of St. Paul's; a fabric, and an event, which one cannot wonder left such an impression of content on the mind of the good old man, that being carried to see it once a year, it seemed to recall a memory that was almost deadened to every other use. He was buried under the dome, with four words that comprehend his merit and his fame; *si quæras monumentum, circumspice!*

Besides from his works * in architecture, which I am going to mention, Wren is intitled to a place in this catalogue by his talent for design. He drew a view of Windsor, which was engraved by Hollar; and eight or ten plates for Dr. Willis's anatomy of the brain 1664. Vertue thinks they were engraved by Loggan. He found out a speedy way of etching, and was the inventor of drawing pictures by microscopic glasses. His other discoveries may be seen at large in the authors I have quoted. His principal buildings were,

The Library of Trinity-college Cambridge, and a piece of architecture opposite to it, to disguise the irregularity of that end.

The Chapel of Emanuel-college.

The Theatre at Oxford.

The Tower of St. Dunstan's-church, attempted in the Gothic style with very poor success.

The Church of St. Mary at Warwick, in the same manner, but still worse. Yet he was not always so wide of his mark;

The great Campanile at Christ-church Oxford is noble, and though not so light as a Gothic architect would perhaps have formed it, does not disgrace the modern. His want of taste in that ancient style is
the

* He wrote a poem, published in a collection at Oxford, on the revival of Anne Green.

92 *Statuaries, Carvers, Architects, and Medallists,*

the best excuse for another fault, the union of Grecian and Gothic. The Ionic Colonnade that crosses the inner quadrangle of Hampton-court is a glaring blemish by its want of harmony with the rest of Wolsey's fabric. Kent was on the point of repeating this incongruity in the same place in the late reign, but was over-ruled by my father.

Christ-church-hospital London, re-built, and the old Cloyster repaired by him.

St. Mary-le-bow. The steeple is much admired --- for my part I never saw a beautiful modern steeple. They are of Gothic origine, and have frequently great merit either in the solid dignity of towers, or in the airy form of taper spires. When broken into unmeaning parts, as those erected in later times are, they are a pile of barbarous ugliness, and deform the temples to which they are coupled. Sir Christopher has shown how sensible he was of this absurdity, imposed on him by custom, by avoiding it in his next beautiful work,

St. Stephen Walbroke --- but in vain --- the Lord-mayor's Mansion-house has revenged the cause of steeples.

The new royal apartments at Hampton-court.

Greenwich-hospital.

Chelsea-hospital.

The palace at Winchester --- one of the ugliest piles of building in the island. It is a royal mansion running backward upon a precipice, and has not an inch of garden or ground belonging to it. Charles II. chose the spot for health, and pressed * Sir Christopher to have it finished in a year. The impropriety of the situation and the haste of the execution are some excuse for the architect --- but Sir Christopher was not happy in all kind of buildings. He had great abilities rather than taste. When he has shewed the latter, it was indeed to advantage.

* V. Life of Sir Dudley North.

tage. The circular porticos and other parts of St. Paul's are truly gracefull; and so many great architects as were employed on St. Peter's, have not left it upon the whole a more perfect edifice than this work of a single mind. The gawdiness of the Romish religion has given St. Peter's one of it's chief advantages. The excess of plainness in our cathedral disappoints the spectator after so rich an approach. The late prince of Wales, I have heard, intended to introduce tombs into it, and to begin with that of his grandfather. Considering that Westminster-abbey is overstocked, and that the most venerable monuments of antiquity are daily removed there to make room for modern (a precedent that one should think would discourage even the moderns from dealing with the chapter) St. Paul's would afford a new theatre for statuaries to exert their genius --- and the Abbey would still preserve it's general customers, by new recruits of waxen puppets. The towers of the last mentioned fabric, and the proposed spire were designed by Sir Christopher.

The Monument. The architect's intention was to erect the statue of Charles II. on the summit, instead of that silly pot of flames; but was over-ruled, as he often was by very inferior judgments.

The Theatre in Drury-lane; and the old Theatre in Salisbury-court. The rest of his churches, publications, designs, &c. may be seen at large in the Parentalia. Among the latter was the mausoleum of Charles I. It was curious piety in Charles II. to erect a monument for the imaginary bones of Edward V. and his brother, and to sink 70,000*l.* actually given by parliament for a tomb for his father!

Many drawings by Sir Christopher, particularly for St. Paul's, were sold in his son's auction a few years ago.

The medallists in this reign lie in a narrow compass, but were not the worst Artists.

The R O T I E R S

Were a family of medallists. The father, a goldsmith and banker, assisted Charles II. with money during his exile, in return for which the king promised, if he was restored, to employ his sons, who were all gravers of seals and coins. The Restoration happened; and Charles, discontent with the inimitable Simon, who had served Cromwell and the Republic, sent for Rotier's sons. The two eldest, John and Joseph, arrived (not entirely with their father's consent who wished to have them settle in France, of which I suppose he was a native) They were immediately placed in the mint, and allowed a salary and a house, where they soon grew rich, being allowed 200*l.* for each broad seal, and gaining 300*l.* a year by vending great numbers of medals abroad. On their success, Philip the third brother came over, and worked for the government too. He is the only one of the three, though John was reckoned the best artist, who has left his name or * initials on any of our medals; and he it was I believe, who, being in love with the fair Mrs. Stuart, duchess of Richmond, † represented her likeness, under the form of Britannia, on the reverse of a large medal with the king's head. Simon, discontent with some reason at the preference of such inferior performers, made the famous crown-piece, which, though it did not explode the others, re-

covered

* Unless a medal which I have mentioned in the second volume of this work, p. 38. was executed by Norbert.

† V. Evelyn, p. 27, and 137.

covered his own salary, and from that time he and his rivals lived amicably together. It was more than they themselves did. John had three sons, the eldest of which he lost, but James and Norbert, being much employed by him, their uncles grew jealous and left England, Joseph going to France, Philip to Flanders, where each being entertained by the respective governments, the three brothers were at the same time in the service of three kings of England, France and Spain. James Rotier being hurt by a fall from his horse, and retiring to Bromley for the air, caught cold and died. Norbert and his father remained working for the crown till the Revolution, when, though offered to be continued in his post, no sollicitation could prevail on John the father to work for king William. This rendering him obnoxious, and there being suspicions of his carrying on a treasonable correspondence, guards were placed round his house in the Tower, and lord Lucas, who commanded there, made him so uneasy that he was glad to quit his habitation. He was rich and very infirm, labouring under the stone and gravel, additional reasons for his retiring. He took a house in Red-lion-square. Norbert, less difficult, executed some things for the government, particularly, as Vertue thinks, the coronation medal for William and Mary, and some dies for the copper money. On the proofs were the king's and queen's heads on different sides, with a rose, a ship, &c. but in 1694 it was resolved, that the heads should be coupled, and Britannia be on the reverse. Hence arose new matter of complaint --- Some penetrating eyes thought they discovered a Satyr's head * couched in the king's.

This

* I remember such a vision about the first half-penny of the late king George II. The knee of Britannia was thought to represent a rat (a Hanoverian one) gnawing into her bowels.

96 *Statuaries, Carvers, Architects, and Medallists,*

This made much noise, and gave rise to a report that king James was in England, and lay concealed in Rotier's house in the Tower. Norbert on these dissatisfactions left England, and retiring into France, where he had been educated in the academy, was received and employed by Louis XIV. where, whatever had been his inclinations here, he certainly made several medals of the young chevalier.

John, the father, survived king William. A medal being ordered of the new queen, Harris a player who succeeded Rotier, and was incapable of the office, employed workmen to do the business, among whom was Mr. Croker, who afterwards obtained the place. Sir Godfrey Kneller drew a profile of the queen, and Mr. Bird the statuary modelled it. Her majesty did not like the essay, and recollected Rotier, but was told the family had left England or were dead. Sir Godfrey being ordered to inspect the work, and going to the Tower, learned that John Rotier was still living, whom he visited and acquainted with what had happened. The old man, in a passion, began a die, but died before he could finish it, in 1703, and was buried in the Tower. The unfinished die, with others of the twelve cæsars, were sent to France to his relations, whence two of them arrived, hoping to be employed. One of them modelled the face of Sir Hans Sloane, and struck a silver medal of the duke of Beaufort; but not meeting with success, they returned. This entire account Vertue received in 1745 from two surviving sisters of Norbert Rotier. Their mother, who had a portrait of her husband John, which the daughters sent for, died in Flanders about 1720.

Of the works of the Rotiers, some may be seen in Evelyn. John made a large milled medal of duke Lauderdale in 1672, with the graver's own name. Norbert, a medal of Charles I. (struck about the
time

time of the Revolution) and another of his queen. One of them, I know not which, graved a large medal of a Danish admiral, in the reign of king James. A cornelian seal with the heads of Mars and Venus, which Vertue saw, was cut by John Rotier. Of Joseph, there is a print, while he was in the service of the French king, and calling him, "Cydevant graveur de la monoye de Charles II. d'Angleterre."

----- D U F O U R.

Nothing is known of his hand, but a silver medal of lord Berkeley's head in a peruke, reverse his arms, 1666. Du Four f.

G E O R G E B O W E R,

Probably a volunteer artist, struck a large silver medal of Charles II. profile in a peruke, the queen's head on the reverse. G. Bower f.

Another on the duke of York's shipwreck. V. Evelyn.

Another of James, as king, and one of his queen, rather smaller.

Medals of the dukes of Albemarle, Ormond, and Lauderdale, and of the earl of Shaftsbury --- this last is one of Bower's best works.

ANECDOTES of PAINTING, &c.

CHAP. III.

Artists in the Reign of James II.

TH E short and tempestuous reign of James, though he himself seems to have had much inclination to them, afforded small encouragement to the arts. His religion was not of a complexion to exclude decoration ; but four years, crowded with insurrections, prosecutions, innovations, were not likely to make a figure in a history of painting. Several performers, that had resided here in the preceding reign, continued through that of James: such as may peculiarly be ascribed to his short period, I shall recapitulate.

W I L L I A M F E R G U S O N

A Scot, who lived long in Italy and France, painted still life, dead fowl, &c. while in Italy he composed two pictures, sold in Andrew Hay's sale, representing basreliefs, antique stones, &c. on which the light was thrown, says Vertue, in a surprizing manner. His name and the date 1679 were on them. On another was the year 1689 ;
for



CHARLES DE LA FOSSE.

for which reason I have placed him between these periods. He worked very cheap and died here.

JACQUES ROUSSEAU*,

Of Paris, studied first under Swanevelt, who had married one of his relations, and then improved himself by a journey to Italy, practicing solely in perspective, architecture and landscape. On his return home he was employed at Marly, but being a Protestant, he quitted his work on the persecution of his brethren, and retired to Swisserland. Louvois invited him back; he refused, but sent his designs, and recommended a proper person to execute them. After a short stay in Swisserland, he went to Holland, whence he was invited over by Ralph duke of Montagu to adorn his new house in Bloomsbury, where he painted much, and had the supervisal of the building, and even a hand in it. His work amounted to 1500*l.* in lieu of which the duke allowed him an annuity for his life of 200*l.* a year. He received it but two years, dying † in Soho-square at the age 68 about 1694. Some of his pictures, both in landscape and architecture, are over doors at Hampton-court; and he etched after some of his own designs. He left a widow, but bequeathed most of what he had to his fellow-sufferers, the Refugèes. Lord Burlington had a portrait of him by Le Fevre.

CHARLES DE LA FOSSE,

A name little known in England, but of great celebrity in France.

The

* V. Graham's English School.

† He was buried in St. Anne's.

The author of the *Abregè* calls him *Un des plus grans coloristes de l'école Francoise*. He might be so, and not very excellent: colouring is the point in which their best masters have failed. La Fosse was invited to England by the duke of Montagu, mentioned in the preceding article, and painted two cielings for him, the Apotheosis of Isis, and an Assembly of the Gods. The French author says that king William pressed him to stay here, but that he declined the offer, in hopes of being appointed first painter to his own monarch. Parmen-tiere assisted La Fosse in laying the dead colours for him, in his works at Montagu-house. La Fosse who arrived in the reign of James, returned at the Revolution, but came again to finish what he had begun, and went back when he had finished.

N. H E U D E

Lived about this time, and painted in the manner of Verrio, to whom he is said to have been assistant. He painted a stair-case at the lord Tyrconnel's in Arlington-street, now demolished, and a cieling at Bulstrode, in both which he placed his own portrait and name. He was master of Mr. Carpenter, the statuary.

W I L L I A M D E K E I S A R,

Of Antwerp, was bred a jeweller, in which profession he became very eminent, but having been well educated and taught to draw, he had a strong bent towards that profession, and employed all his leisure on it, practicing miniature, enamel, and oil-colours, both in small and large. Vertue says he fixed at last wholly on the former: Graham that he
painted

painted in little after the manner of Elsheimer, that he imitated various manners, drew cattle and birds, and painted tombs and bas-reliefs in imitation of Vergazon, and that he worked some time with Loten the landscape-painter. This last circumstance is not very probable; for Vertue, who was acquainted with his daughter, gives a very different account of his commencing painter by profession. Having painted some altar-pieces at Antwerp, his business called him to Dunkirk, where he drew a picture for the altar of the English nuns. They were so pleased with it, that they persuaded Keisar to go to England, and gave him letters of recommendation to lord Melfort, then in favour with king James. The enthusiastic painter could not resist the proposal; he embarked on board an English vessel, and without acquainting his wife or family, sailed for England. His reception was equal to his wishes. He was introduced to the king who promised to countenance him, and several persons of rank, who had known him at Antwerp, encouraged him in his new vocation. Transported with his prospect, he sent for his wife, ordering her to dismiss his workmen, and convert his effects into money. --- Within half a year the bubble burst; the Revolution happened, Keisar's friends could no longer be his protectors, his business decreased, and the pursuit of the Philosopher's stone, to which he had recourse in his despair, completed his ruin. He died at the age of 45 in four or five years after the Revolution. He left a daughter whom he had taken great pains to instruct in his favorite study, and with success. She painted small portraits in oil and copied well; but marrying one Mr. Humble a gentleman, he would not permit her to follow the profession. After his death she returned to it, and died in December 1724. She had several pictures by her father's hand, particularly a St. Catherine, painted

for the queen dowager's chapel at Somerset-house, and his own head in water-colours by himself.

----- L A R G I L L I E R E

A French portrait-painter was in England in this reign, but went away on the Revolution. He drew the king and queen, Sir John Warner, his daughter, and grand-daughter, and Vander Meulen and Sybrecht the painters. Vertue mentions a small piece (about two feet and an half high) highly finished by him, representing himself, his wife and two children. The painter is standing and leans on a pedestal; his wife is sitting; one of the children stands, the other sits playing with fruit and flowers: there is a peacock, and a landscape behind them.

J O H N S Y B R E C H T *

Of Antwerp, painted landscapes, and had studied the views on the Rhine, his drawings of which in water-colours are more common than his pictures. The duke of Buckingham returning through Flanders from his embassy to Paris, found Sybrecht at Antwerp, was pleased with his works, invited him to England and employed him at Cliefden. In 1686 he made several views of Chatsworth. At Newstedebury, lord Byron's, are two pieces by this hand; the first, a landscape in the style of Rubens's school; the other, which is better, a prospect

* Vertue saw a picture at the duke of Portland's by this master, on which he wrote his name J. Siberechts, 1676. I have writ it as it is commonly spelt, to prevent confusion.



N. Largillier pinx.

T. Chambers sculp.

JOHN SYBRECHT.



1700. pinx.

J. Chambers sculp.

HENRY TILSON.

prospect of Longleat, not unlike the manner of Wouverman. Sybrecht died in 1703, aged 73, and was buried in St. James's.

H E N R Y T I L S O N

Was grandson of Henry Tilson bishop of Elphin, born in Yorkshire, and who died in 1655. Young Henry was bred under Sir Peter Lely, after whose death he went to Italy in company with Dahl, and staid seven years, copying the works of the best masters with great diligence. He succeeded in portraits, both oil and crayons, and was likely to make a figure, when he grew disordered in his senses and shot himself at the age of 36. He was buried at St. Dunstan's in the West. He painted his own portrait two or three times; once with a pencil in his hand leaning on a bust. Behind it was written H. Tilsona. Roma. 1687. He drew a large family-picture, of his father, mother, a younger brother, a sister and himself. Dahl gave Tilson his own picture, inscribed behind, "Memoria per mio caro amico Henri Tilson fatto Roma 1686.

----- F A N C A T I

An Italian, copied the portraits of James and his queen with a pen, from the originals of Kneller. They were highly laboured, and came into the possession of Mr. George Clarke of Oxford.

T H O M A S B E N I E R E,

A young statuary who flourished in this reign, was born in England of French parents in 1663. His models and small works in marble
are

are much commended. The anatomic figure commonly seen in the shops of apothecaries was taken from his original model. He carved portraits in marble from the life for two guineas. He lived and died near Fleet-ditch in 1693.

----- Q U E L L I N

eldest son of a good statuary of Antwerp, settled here and was concerned in several works which by the only specimen Vertue mentions, I should think were very indifferent, for he carved Mr. Thynne's monument in Westminster-abbey. He lived in a large old house in Tower-street St. Giles's, near the Seven-dials, and died at the age of 33. His widow married Van Ost of Mechlin, another statuary. Quellin's younger brother, who followed the same business, worked at Copenhagen, Dantzick and Hamburgh, and in ten years made a considerable fortune; and died at Antwerp.

In a book called the Art of Painting by Marshall Smith, second edit. fol. 1693, mention is made of William De Ryck, a disciple of Quellin, who seems to have been a painter, and to have come to England, for recapitulating some of this man's works, the author specifies, "a Magdalen, or the lady of Winchelsea;" and adds, "his daughter Mrs. Katherine comes behind none of her fair sex in the art." There is a large sheet print, the condemnation of St. Catherine, designed, painted and engraved by William De Ryck 1684, and dedicated to a bishop of Antwerp.

T H O M A S E A S T

Was engraver of the seals to James II. and had learned of Thomas Simon. East was succeeded by his nephew Mr. John Roos, who continued in that office till the accession of George I.

ANECDOTES of PAINTING, &c.

CHAP. IV.

Painters in the Reign of King William.

THIS prince, like most of those in our annals, contributed nothing to the advancement of arts. He was born in a country where taste never flourished, and nature had not given it to him as an embellishment to his great qualities. He courted Fame, but none of her ministers. Holland owed it's preservation to his heroic virtue, England it's liberty to his ambition, Europe it's independence to his competition with Louis the fourteenth; for, however unsuccessful in the contest, the very struggle was salutary. Being obliged to draw all his resources from himself, and not content to acquire glory by proxy, he had no leisure, like his rival, to preside over the registers of his fame. He fought his own battles, instead of choosing mottoes for the medals that recorded them; and though my lord Halifax promised him that his wound in the battle of the Boyne

Should run for ever purple in our looms,

His majesty certainly did not bespeak a single suit of tapestry in memory of the action. In England he met with nothing but disgusts.

106 *Painters in the Reign of King William.*

He understood little of the nation, and seems to have acted too much upon a plan formed before he came over, and however necessary to his early situation, little adapted to so peculiar a people as the English. He thought that valour and taciturnity would conquer or govern the world, and vainly imagining that his new subjects loved liberty better than party, he trusted to their feeling gratitude for a blessing which they could not help seeing was conferred a little for his own sake. Reserved, unfociable, ill in his health, and sowered by his situation, he sought none of those amusements that make the hours of the happy much happier. If we must except the palace at Hampton-court, at least it is no monument of his taste; it seems erected in emulation of, what it certainly was meant to imitate, the pompous edifices of the French monarch. We are told that

----- Great Nassau to Kneller's hand decreed
To fix him gracefull on the bounding steed;

In general I believe his majesty patronized neither painters, nor * poets, though he was happy in the latter --- but the case is different; a great prince may have a Garth, a Prior, a Montagu, and want Titians and Vandycks, if he encourages neither --- You must address yourself to a painter, if you wish to be flattered --- a poet brings his incense to you. Mary seems to have had little more propensity to the arts than the king: the good queen loved to work and talk, and contented herself with praying to God that her husband might be a great hero, since he did not chuse to be a fond husband. A few men of genius flourished in their time, of whom the chief was

Sir

* King William had so little leisure to attend to, or so little disposition to men of wit, that when St. Evremont was introduced to him, the king said coldly, " I think you was a major-general in the French service."





Sir GODFREY KNELLER,

A man lessened by his own reputation, as he chose to make it subservient to his fortune*. Had he lived in a country where his merit had been rewarded according to the worth of his productions, instead of the number, he might have shone in the roll of the greatest masters; but he united the highest vanity with the most consummate negligence of character --- at least, where he offered one picture to fame, he sacrificed twenty to lucre; and he met with customers of so little judgment, that they were fond of being painted by a man, who would gladly have disowned his works the moment they were paid for. Ten † sovereigns sat to him; not one of them discovered that he was fit for more than preserving their likenesses. We however, who see king William, the Czar Peter, Marlborough, Newton, Dryden, Godolphin, Somers, the duchess of Grafton, lady Ranelagh, and so many ornaments of an illustrious age, transmitted to us by Kneller's pencil, must not regret that his talent was confined to portraits --- Perhaps the treasure is greater, than if he had decorated the chambers of Hampton-court with the wars of Æneas or the enchanted palace of Armida: and when one considers how seldom great masters are worthily

* The author of the *Abregè* says, that Kneller preferred portrait-painting for this reason. "Painters of history, said he, make the dead live, and do not begin to live themselves till they are dead. --- I paint the living and they make me live."

† Charles II. James II. and his queen; William and Mary, Anne, George I. Louis XIV. Peter the Great, and the emperor Charles VI. For the last portrait Leopold created Kneller knight of the Roman empire --- by Anne he was made gentleman of the privy-chamber, and by the University of Oxford a doctor.

thily employed, it is better to have real portraits, than Madonnas without end. My opinion of what Sir Godfrey's genius could have produced, must not be judged by the historic picture of king William in the palace just mentioned : it is a tame and poor performance. But the original sketch of it at Houghton is struck out with a spirit and fire equal to Rubens. The hero and the horse are in the heat of battle : In the large piece, it is the king riding in triumph, with his usual phlegm. Of all his works, Sir Godfrey was most proud of the converted Chinese at Windsor ; but his portrait of Gibbons is superior to it. It has the freedom and nature of Vandyck, with the harmony of colouring peculiar to Andrea Sacchi ; and no part of it is neglected. In general, even where he took pains, all the parts are affectedly kept down, to throw the greater force into the head --- a trick unworthy so great a master. His draperies too are so carelessly finished, that they resemble no silk or stuff the world ever saw. His airs of heads have extreme grace ; the hair admirably disposed, and if the locks seem unnaturally elevated, it must be considered as an instance of the painter's art. He painted in an age when the women erected edifices of three stories on their heads. Had he represented such preposterous attire, in half a century his works would have been ridiculous. To lower their dress to a natural level when the eye was accustomed to pyramids, would have shocked their prejudices and diminished the resemblance. --- He took a middle way and weighed out ornament to them of more natural materials. Still it must be own'd, there is too great a fakeness in his airs, and no imagination at all in his compositions. See but a head, it interests you --- uncover the rest of the canvass, you wonder faces so expressive could be employed so insipidly. In truth, the age demanded nothing correct, nothing compleat. Capable of
tasting

tasting the power of Dryden's numbers, and the majesty of Kneller's heads, it overlooked doggrel and daubing. What pity that men of fortune are not blest with such a pen or such a pencil ! That a genius must write for a bookfeller, or paint for an alderman !

Sir Godfrey Kneller was born at Lubec, about the year 1648. His * grandfather had an estate near Hall in Saxony ; was surveyor general of the mines and inspector of count Mansfeldt's revenues. By his wife, of the family of Crowfen, he had one son Zachary, educated at Leipzig, and for some time in the service of Gustavus Adolphus's widow. After her death, he removed to Lubec, married, professed architecture, and was chief surveyor to his native City. He left two sons, John Zachary, and Godfrey. The latter, who at first was designed for a military life, was sent to Leyden, where he applied to mathematics and fortification ; but the predominance of nature determining him to painting, his father acquiesced and sent him to Amsterdam, where he studied under Bol, and had some instructions from Rembrandt. Vertue nor any of his biographers take notice of it, nor do I assert it, but I have heard that one of his masters was Francis Hals. It is certain that Kneller had no servility of a disciple, nor imitated any of them. Even in Italy whither he went in 1672, he mimicked no peculiar style, not even at Venice, where he resided most and was esteemed and employed by some of the first families, and where he drew cardinal Bassadonna. If he caught any thing, it was instructions not hints. If I see the least resemblance in his works to any other master, it is in some of his earliest works in England, and those his best, to Tintoret. A portrait at Houghton of Joseph

VOL. III.

E e

Carreras

* V. Buckeridge's edition of De Piles, and of Graham's English School, in which he has inserted a new life of Sir Godfrey, p. 393.

110 *Painters in the Reign of King William.*

Carreras, a poet and chaplain to Catherine of Lisbon, has the force and simplicity of that master, without owing part of it's merit to Tintoret's universal black drapery, to his own, afterwards, neglected draperies, or to his master Rembrandt's unnatural Chiaro Scuro. Latterly Sir Godfrey was thought to give into the manner of Rubens; I see it no where but in the sketch of king William's equestrian figure, evidently imitated from Rubens's design of the cieling for the Banqueting-house, which, as I have said, in the life of that painter, was in Kneller's possession. The latter had no more of Rubens's rich colouring, than of Vandyck's delicacy in habits; but he had more beauty than the latter, more dignity than Sir Peter Lely. The latter felt his capacity in a memorable instance; Kneller and his brother came to England in 1674 without intending to reside here, but to return through France to Venice. They were recommended to Mr. Banks, a Hamburgh-merchant, and Godfrey drew him and his family. The pictures pleased. Mr. Vernon, secretary to the duke of Monmouth, saw them, and sat to the new painter, and obtained his master's picture by the same hand. The duke was so charmed, that he engaged the king his father to sit to Kneller, at a time that the duke of York had been promised the king's picture by Lely. Charles unwilling to have double trouble, proposed that both the artists should draw him at the same time. Lely as an established master, chose the light he liked: the stranger was to draw the picture as he could; and performed it with such facility and expedition, that his piece was in a manner finished, when Lely's was only dead-coloured. The novelty pleased --- yet Lely deserved most honour, for he did justice to his new competitor; confessed his abilities and the likenesses. This success fixed Kneller here. The series of his portraits prove the continuance of his reputation.

Charles

Painters in the Reign of King William. III

Charles II. sent him to Paris to draw Louis XIV. but died in his absence. The successor was equally favorable to him, and was sitting for his picture for secretary Pepys, when he received the news that the prince of Orange was landed.

King William distinguished Kneller still more; for that prince he painted the beauties at Hampton-court, and was knighted by him in 1692, with the additional present of a gold medal and chain weighing 300*l.* and for him Sir Godfrey drew the portrait of the Czar; as for queen Anne he painted the king of Spain, afterwards Charles VI. so poor a performance that one would think he felt the fall from Peter to Charles. His works in the gallery of * admirals were done in the same reign, and several of them worthy so noble a memorial. The Kit-cat-club, generally mentioned as a set of wits, in reality the patriots that saved Britain, were Kneller's last works in that reign, and his last public work. He lived to draw George I. was made a baronet by him, and continued to paint during the greater part of his reign; but in 1722 Sir Godfrey was seized with a violent fever, from the immediate danger of which he was rescued by Dr. Meade. The humour however fell on his left arm; and it was opened. He remained in a languishing condition and died Oct. 27, 1723. His body lay in state, and was buried at Witton, but a monument was erected in Westminster-abbey †, where his friend Mr. Pope, as if to gratify an extravagant vanity dead, which he had ridiculed living, bestowed on him a translation of Raphael's epitaph --- as high a compliment as even poetry could be allowed to pay to the original; a silly hyperbole when

* Seven of those heads are by Kneller, the rest by Dahl.

† His monument, executed by Rysbrach, was directed by himself; he left 300*l.* for it.

112 *Painters in the Reign of King William.*

when applied to the modern. This was not the only instance in which the poet incensed the painter. Sir Godfrey had drawn for him the statues of Apollo, Venus and Hercules; Pope paid for them with these lines,

What god, what genius did the pencil move,
When Kneller painted these !

'Twas friendship, warm as Phæbus, kind as love,
And strong as Hercules.

He was in the right to suppress them --- what idea does muscular friendship convey? It was not the same warmth of friendship that made Pope put Kneller's vanity to the strongest trial imaginable. The former laid a wager that there was no flattery so gross but his friend would swallow. To prove it, Pope said to him as he was painting, " Sir Godfrey, I believe if God Almighty had had your assistance, the world would have been formed more perfect." " Fore God, Sir, replied Kneller, I believe so." This impious answer was not extraordinary in the latter. --- His conversation on religion was extremely free. --- His paraphrase on a particular text of scripture, singular. " In my father's house are many mansions ;" which Sir Godfrey interpreted thus. " At the day of judgment, said he, God will examine mankind on their different professions: to one he will say, Of what sect was you? I was a Papist --- go you there. What was you? A Protestant --- go you there. --- And you? --- A Turk --- go you there. --- And you, Sir Godfrey? --- I was of no sect --- then God will say, Sir Godfrey, chuse your place." His wit was ready; his bon-mots deservedly admired. In great Queen-street * he lived next door to Dr. Ratcliffe; Kneller was fond of flowers, and had a fine collection.

* He first lived in Durham-yard, then 21 years in Covent-garden, and lastly in great Queen-street, Lincoln's-inn-fields.

tion. As there was great intimacy between him and the physician, he permitted the latter to have a door into his garden, but Ratcliffe's servants gathering and destroying the flowers, Kneller sent him word he must shut up the door. --- Ratcliffe replied peevishly, " Tell him he may do any thing with it but paint it. --- And I, answered Sir Godfrey, can take any thing from him but physic."

He married Sufannah Cawley, daughter of the minister of Henley upon Thames. She out-lived him and was buried at Henley, where are monuments for her and her father. Before his marriage, Sir Godfrey had an intrigue with a Quaker's wife, whom he purchased of her husband, and had a daughter, whose portrait he drew like St. Agnes with a lamb; there is a print of it by Smith. Kneller had amassed a great fortune, though he lived magnificently, and lost 20,000*l.* in the South-sea; yet he had an estate of near 2000*l.* a year left. Part he bequeathed to his wife, and entailed the rest on Godfrey Huckle, his daughter's son, with orders that he should assume the name of Kneller. To three neices at Hamburgh, the children of his brother, he left legacies; and an annuity of 100*l.* a year to Bing, an old servant, who with his brother had been his Assistants. Of these he had many, as may be concluded from the quantity of his works, and the badness of so many. His chief performers were, Pieters, Vander Roer, and Bakker --- sometimes he employed Baptist and Vergazon. His prices were fifteen guineas for a head, twenty if with one hand, thirty for a half, and sixty for a whole length.

Kneller frequently drew his own portrait; my father had one, a head when young, and a small one of the same age, very masterly; it is now mine. It was engraved by Becket. Another in a wig; by Smith. A half-length sent to the Tuscan-gallery. A half-length

114 *Painters in the Reign of King William.*

in a brocaded waistcoat with his gold chain; there is a mezzotinto of it, adjoined to the Kit-cat-heads. Another head with a cap; a half-length presented to the gallery at Oxford, and a double piece of himself and his wife. Great numbers of his works have been engraved, particularly by Smith, who has more than done justice to them; the draperies are preferable to the originals. The first print taken from his works was by White of Charles II. He had an historic piece of his own painting before he went to Italy, Tobit and the Angel. At his seat at Witton were many of his own works, sold some years after his death. He intended that Sir James Thornhill should paint the staircase there, but hearing that Sir Isaac Newton was sitting to Thornhill, Kneller was offended, said, no portrait-painter should paint his house, and employed Laguerre.

Pope was not the only bard that soothed this painter's vain-glory. The most beautiful of Addison's poetic works was addressed to him: the singular happiness of the allusions, and applications of fabulous theology to the princes drawn by Kneller, is very remarkable:

Great Pan, who went to chase the fair,
And love the spreading oak was there,

For Charles II. ----- And for James,

Old Saturn too with upcast eyes
Beheld his abdicated skies.

And the rest on William and Mary, Anne, and George I. are all stamped with the most just resemblance.

Prior complimented Kneller on the duke of Ormond's picture; Steel wrote a poem to him at Witton; and there is another in the third part of Miscellaneous Poems 8vo. Lond. 1693, on the portrait
of

of the lady Hyde. Joseph Harris dedicated to him his Tragi-comedy of the Mistakes or False Report in 1690, in which Dryden, Tate, and Mountford had assisted. On his death was written another Poem printed in a Miscellany published by D. Lewis, 8vo. in 1726. His Brother

JOHN ZACHARY KNELLER,

Who was thirteen years older than Sir Godfrey, came to England with him, and painted in fresco, architecture, and still-life, small pieces in oil, and lastly in water-colours, in which he copied several of his brother's heads. Sir Godfrey drew his portrait, one of his best works. Of John's was a piece of still-life with a great tankard in the middle; and a small head of Wyck, almost profile in oil, in the possession of Dr. Barnard bishop of Derry, with the names of both artists, dated 1684. John Kneller died in 1702 in Covent-garden and was buried in that church:

JOHN JAMES BAKKER

Painted draperies for Kneller, and went to Brussels with him in 1697, where Sir Godfrey drew the elector of Bavaria on a white horse. I don't know whether Bakker ever practiced for himself. He was brother of Adrian Bakker, who painted history and portraits at Amsterdam and died in 1686.

JACOB VANDER ROER,

Another of Kneller's assistants, was scholar of J. De Baan, and lived many

116 *Painters in the Reign of King William.*

many years in London ; died at Dort. See an account of him in the third volume of Descamps.

JOHN PIETERS

Was born at Antwerp, and learned of Eykens, a history-painter. He came to England in 1685, at the age of eighteen *, and was recommended to Sir Godfrey, for whom he painted draperies, and whom he quitted in 1712, and was employed in the same service by others ; but his chief business was in mending drawings and old pictures, in which he was very † skilfull. Pieters and Bakker were both kind to Vertue in his youth, and gave him instructions, which he acknowledges with great gratitude. Pieters loved his bottle, and was improvident, and towards the end of his life was poor and gouty. He died in 1727, and was buried in the church-yard of St. Martin's.

JOHN BAPTIST MONOYER ‡,

One of the greatest masters that has appeared for painting flowers. They are not so exquisitely finished as Van Huysum's, but his colouring and composition are in a bolder style. He was born at Lisle in 1635, and educated at Antwerp as a painter of history, which he soon changed for flowers, and going to Paris in 1663 was received in the academy

* He was so poor that he engaged himself as a domestic in the service of cardinal Dada, the pope's nuntio ; but quitted him before night.

† He excelled in copying Rubens, and even passed off several prints, which he had washed, for original drawings of that master. But this cheat is not so great a proof of Pieters's abilities, as of the ignorance of our collectors, who at every auction are still imposed upon by such gross frauds.

‡ V. Graham, and the Abregè.



G. Kneller pinx.

T. Chambers sculp.

JOHN BAPTIST MONOYER.

academy with applause; and though his subjects were not thought elevated enough to admit him to a professorship, he was in consideration of his merit made a counsellor; a silly distinction, as if a great painter in any branch, was not fitter to profess that branch, than give advice on any other. He was employed at Versailles, Trianon, Marly, and Meudon; and painted in the hotel de Bretonvilliers at Paris, and other houses. The duke of Montagu brought him to England, where much of his hand is to be seen, at Montagu-house, Hampton-court, the duke of St. Albans's at Windsor, Kensington, lord Carlisle's, Burlington-house, &c. The author of the *Abregé* speaking of Baptift, La Fosse and Rousseau, says, these three French painters have extorted a sincere confession from the English, "Qu'on ne peut aller plus loin en fait de peinture." Baptift is undoubtedly capital in his way---but they must be ignorant Englishmen indeed, who can see any thing masterly in the two others. Baptift passed and repassed several times between France and England, but having married his daughter to a French painter who was suffered to alter and touch upon his pictures, Baptift was offended and returned to France no more. He died in Pallmall in 1699. His son Antony, called young Baptift, painted in his father's manner, and had merit. There is a good print by White from a fine head of Baptift by Sir Godfrey Kneller. At the same time with Baptift, was here Montingo, another painter of flowers; but I find no account of his life or works.

H E N R Y V E R G A Z O N*,

A Dutch painter of ruins and landscapes, with which he sometimes

VOL. III.

G g

was

* V. Graham.

118 *Painters in the Reign of King William.*

was called to adorn the back-grounds of Kneller's pictures, though his colouring was reckoned too dark. He painted *a few* small portraits, and died in France.

P H I L I P B O U L,

A name of whom I find but one note. Vertue says he had seen a pocket-book almost full of sketches and views of Derbyshire, the Peak, Chatfworth, &c. very freely touched and in imitation of Salvator Rosa, whose works this person studied. Whether he executed any thing in painting I know not.

E D W A R D D U B O I S,

Was born at Antwerp, and studied under Groenwegen, a landscape-painter, who had been in Italy, and several years in * England --- a course of travels pursued by the disciple, who after a stay of eight years in the former, where he studied the antique, and painted for Charles Emanuel duke of Savoy, came to England, where he professed landscape and history-painting. He died here about 1699, at the age of 77, and was buried at St. Giles's. His younger brother,

S I M O N D U B O I S,

Was a better master. He had lived 25 years at home, but came to England as early as 1685, several small heads in oil being dated in that year; they are commonly distinguished by the fashion of that time,

† So Graham. I find no other account of this Groenwegen, nor of his works here.



J. Bannerman Sculp.

SIMON DU BOIS.—



time, laced cravats. Portrait however was not his excellence; originally he painted battles, small, and in the Italian manner; afterwards, horses * and cattle, with figures, the faces of which were so neatly finished, that a lady persuaded him to try likenesses, and sat to him herself. He sold many of his pieces for originals by Italian hands, saying sensibly, that since the world would not do him justice, he would do it himself; his works sold well, when his name was concealed. Lord Somers distinguished better; he went unknown and sat to Dubois; and going away gave him 50 guineas, ordered the robes of chancellor, and when the picture † was finished, gave him as much more. The two brothers lived together in Covent-garden without any servant, working in obscurity, and heaping up money, both being avaricious. When Edward died, Simon, left without society, began to work for Vanderveelde, and one day in a fit of generosity, offered to draw the portrait of his eldest daughter. This drew on a nearer acquaintance, and the old man married her, but died in a year, leaving her his money, and a fine collection of pictures, and naming his patron lord Somers executor; he was buried May 26, 1708. His young widow married again, and dissipated the fortune and collection. Dubois drew a whole length of archbishop Tenison, now at Lambeth, and Vandervaaert the painter had his own head by himself.

H E N R Y C O O K E

Was born in 1642, and was thought to have a talent for history. He went to Italy, and studied under Salvator Rosa. On his return,
neither

* He had received some instructions from Wouverman.

† Elsum has an epigram on this picture.

120 *Painters in the Reign of King William.*

neither rich nor known, he lived obscurely in Knave's-acre, in partnership with a house-painter. Lutterel introduced him to Sir Godfrey Copley, who was pleased with his works, and carried him into Yorkshire where he was building a new house, in which Cooke painted, and received 150*l*. He then lived five years with the father of Antony Ruffel, whom I have mentioned in the preceding volume, but quarrelling with a man about a mistress whom Cooke kept, by whom he had children, and whom he afterwards married, Cooke killed him and fled. He then went to Italy and staid seven years, and returning, lived privately, till the affair was forgot. Towards the end of his life he was much employed. By order of king William he repaired the * Cartoons, and other pictures in the royal collection, though Walton had the salary. He finished the equestrian portrait of Charles II. at Chelsea-college, and painted the choir of New-college-chapel, Oxford, the staircase at Ranelagh-house, the cieling of a great room at the water-works at Islington, and the staircase at lord Carlisle's in Soho-square, where the assemblies are now kept †. He had sometimes painted portraits, but was soon disgusted with that business, from the caprices of those that sat to him. He died Nov. 18, 1700, and was buried at St. Giles's. I have his own head by him, touched with spirit, but too dark, and the colouring not natural.

P E T E R B E R C H E T T

Was born in France, 1659, and beginning to draw at the age of 15
under

* Graham says he copied the Cartoons in turpentine oil, in the manner of distemper, a way he invented.

† Among Elfum's epigrams is one on a listening faun by Cooke.

under La Fosse, he improved so fast, that in three years he was employed in the royal palaces. He came to England in 1681, to work under Rambour, a French painter of architecture, who, says Vertue, was living in 1721, but then staid only a year, and returned to Marli. He came again, and painted for some persons of rank in the west. King William building a palace at Loo, sent Berchett thither, where he was engaged fifteen months, and then came a third time to England, where he had sufficient business. He painted the cieling in the chapel of Trinity-college, Oxford, the staircase at the duke of Schomberg's in Pallmall, and the summer-house at Ranelagh. His drawings in the academy were much approved. Towards the end of his life, being troubled with a ptyfic, he retired to Marybone and painted only small pieces of fabulous history; his last was a bacchanalian, to which he put his name the day before he died; it was in January 1720, at Marybone, where he was buried. He left a son that died soon after him at the age of seventeen.

LOUIS CHERON,

Born at Paris in 1660, was son of Henry Cheron, an enamel painter, and brother of Elizabeth Sophia Cheron, an admired paintress, and who engraved many ancient gems: Louis went to Italy, and says the * author of his life, "A toujours chérchè Raphael & Jules Romain." ---- A pursuit in which he was by no means successfull. He came to England on account of his religion in 1695, and was employed at the duke of Montagu's at Boughton, at Burleigh, and at Chatsworth, where he painted the sides of the gallery, a very poor performance.

VOL. III.

H h

He

* Abregè de la Vie des plus fameux Peintres. Vol. II. p. 371.

He had before fallen into difesteem, when he painted at Montagu-house, where he was much surpassed by Baptist, Rousseau and La Fosse. On this ill-succes he turned to painting small histories; but his best employment was designing for the painters and engravers of that time; few books appeared with plates, but from his drawings. Vanderbank, Vandergutch, Simpson, Kirkall, &c. all made use of him. Some time before his death, he sold his drawings from Raphael, and his academic figures to the earl of Derby for a large sum. He was a man of a fair character, and dying in 1713 of an apoplexy, left 20*l.* a year to his maid, and the rest of his fortune to his relations and to charitable uses. He was buried from his lodgings in the piazza of Covent-garden, and lies in the great porch of that church.

J O H N R I L E Y

One of the best native painters that has flourished in England, whose talents while living were obscured by the fame, rather than by the merit of Kneller, and depressed since by being confounded with Lely; an honour unlucky to his reputation. Graham too speaks of him with little justice, saying he had no excellence beyond a head; which is far from true. I have seen both draperies and hands painted by Riley, that would do honour to either Lely or Kneller. The portrait of lord-keeper North at Wroxton is capital throughout. Riley, who was humble, modest, and of an amiable character, had the greatest diffidence of himself, and was easily disgusted with his own works, the source probably of the objections made to him. With a quarter of Sir Godfrey's vanity, he might have persuaded the world he was as great a master.

He



Egbert Hemskirk. —

A. Bannerman, sculp.

He was born in 1646, and received instructions from Fuller and Zouft, but was little noticed till the death of Lely, when Chiffinch being persuaded to fit to him, the picture was shown, and recommended him to the king. Charles sat to him, but almost discouraged the bashfull artist from pursuing a profession so proper for him. Looking at the picture he cried "Is this like me? then, od's fish, I am an ugly fellow." This discouraged Riley so much, that he could not bear the picture, though he sold it for a large price. James and his queen sat to him. So did their successors, and appointed him their painter. But the gout put an early end to Riley's progress: He died in 1691 at the age of 45, and was buried in Bishopsgate-church, in which parish he was born. Richardson married a near relation of Riley, and inherited about 800*l.* in pictures, drawings and effects.

JOHN CLOSTERMAN.

Son of a painter, was born at Osnabrugh, and with his countryman, one Tiburen, went to Paris in 1679, where he worked for De Troye. In 1681, they came to England, and Closterman at first painted draperies for Riley, and afterwards they painted in conjunction, Riley still executing most of the heads. On his death Closterman finished several of his pictures, which recommended him to the duke of Somerset, who had employed Riley. He painted the duke's children, but lost his favour on a dispute about a picture of Guercino which he had bought for his grace, and which was afterwards purchased by lord Halifax; and on which occasion the duke patronized Dahl. Closterman however did not want business. He drew Gibbons the carver and his wife in one * piece, which pleased, and Closterman was even
set

* There is a mezzotinto from it.

124 *Painters in the Reign of King William.*

set in competition with Sir Godfrey. He painted the duke and duchess of Marlborough and all their children in one picture, and the duke on horse-back, on which subject however he had so many disputes with the duchess, that the duke said, "It has given me more trouble to reconcile my wife and you, than to fight a battle." Closterman, who sought reputation, went to Spain, where he drew the king and queen, and from whence he wrote several letters on the pictures in that country to Mr. Richard Graham. He also went twice to Italy, and brought over several good pictures. The whole length of queen Anne at Guildhall is by him, and another at Chatworth of the first duke of Rutland; and in Painter's-hall a portrait of Mr. Saunders. Elfum has bestowed an epigram on his portrait of Dryden; yet Closterman was a very moderate performer; his colouring strong, but heavy, and his pictures without any idea of grace. Latterly he married a woman who wasted his fortune, and disordered his understanding: He died sometime after 1710, and was buried in Covent-garden where he lived.

W I L L I A M D E R Y K E*,

Of Antwerp, was bred a jeweller, but took to painting history, which he practiced in England, and died here about 1699, leaving a daughter whom he had brought up to his art.

DIRK MAAS or THEODORE MAAS,

A Dutch painter of landscapes and battles, was in England in this reign,

* Graham.



A. Bannerman Sculp.

PETER VANDER MEULEN.—

reign, and painted the battle of the Boyne for the earl of Portland. There was a print in two sheets from that picture.

P E T E R V A N D E R M E U L E N

Brother of the battle-painter, so well known for his pictures of the military history of Louis Quatorze. Peter who came into England in 1670, lived to be employed in the same manner by Louis's rival, king William. Originally this Vander Meulen was a sculptor. Largilliere * and Peter Van Bloemen followed him into England; the former drew the portrait of Peter Vander Meulen, from which there is a mezzotinto by Becket.

P A U L M I G N A R T,

Another painter who overflowed to us from France, was son of Nicholas Mignart of Avignon, and nephew of the celebrated Mignart. There is a print by † Paul Vansomer, from a picture of the countess of Meath, painted by Paul Mignart and another, by the same hands, of the ladies Henrietta and Anne, the two eldest daughters of the duke of Marlborough.

E G B E R T H E M S K I R K ‡

Of Harlem, a buffoon painter, was scholar of De Grebber, but lived

VOL. III.

I i

in

* See before in the reign of king James.

† I have mentioned this person in the life of Vansomer, in the preceding volume. He was both painter and scraper in mezzotinto.

‡ V. Graham.

126 *Painters in the Reign of King William.*

in England, where he painted what were called, pieces of humour; that is, drunken scenes, Quaker's-meetings, wakes, &c. He was patronized by lord Rochester, and died in London 1704, leaving a son of his profession.

F R E D E R I C K E R S E B O O M

Was born at Solingen in Germany in 1632, and went to Amsterdam to study painting, and from thence to Paris in 1650, where he worked for some years under Le Brun, till he was sent to Rome at the expence of the chancellor of France, who maintained him there fourteen years, two of which he passed with Nicolò Pouffin, whose manner he imitated; not so well, I should suppose, as Graham asserts, since having been supported so long by a French minister, he probably would have fixed in France if he had made any progress proportionable to that expence. On the contrary he came to England to paint history, in which not meeting with much encouragement, he turned to portraits. Graham says he was the first who brought over the art of painting on glass. --- I suppose he means, painting on looking-glass. Kerseboom died in London in 1690, and was buried in St. Andrew's Holbourn.

----- S E V O N Y A N S,

A name of which I have heard, but can learn nothing, except that he painted a staircase in a house called little Montagu-house, the corner of Bloomsbury-square, and the head of Dr. Petre of St. Martin's-lane. Yet from his own portrait, in the possession of Mr. Eckardt the painter, he appears to have been an able master.

Sir



Ip. e pinax.

T. Chambers sculp.

S^T. JOHN MEDINA.

Sir J O H N M E D I N A

Was son of Medina de L'Asturias, a Spanish captain who had settled at Bruffels, where the son was born, and instructed in painting by Du Chatel. He married young and came into England in 1686, where he drew portraits for several years. The earl of Leven encouraged him to go to Scotland, and procured him a subscription of 500*l.* worth of business. He went, carrying a large number of bodies and postures, to which he painted heads. He came to England for a short time, but returned to and died in Scotland, and was buried in the church-yard of the Grey-friars at Edinburgh in 1611, aged 52. He painted most of the Scotch nobility, but was not rich, having twenty children. The portraits of the professors in the surgeon's-hall at Edinburgh were painted by him and are commended. At Wentworth-castle is a large piece containing the first duke of Argyle and his sons, the two late dukes, John and Archibald, in Roman habits; the style Italian, and superior to most modern performers. In Surgeon's-hall are two small histories by him. The duke of Gordon presented Sir John Medina's head to the great duke for his collection of portraits by the painters themselves; the duke of Gordon too was drawn by him with his son the marquis of Huntley and his daughter lady Jane in one piece. Medina was capable both of history and landscape. He was knighted by the duke of Queensberry, lord high commissioner, and was the last knight made in Scotland before the Union. The prints in the octavo edition of Milton were designed by him, and he composed another set for Ovid's *Metamorphosis*, but they were never engraved.

M A R-

M A R C E L L U S L A R O O N

Was born at the Hague in 1653, and learned to paint of his father, with whom he came young into England. Here he was placed with one La Zoon, a portrait-painter, and then with Flethiere, but owed his chief improvement to his own application. He lived several years in Yorkshire; and when he came to London again, painted draperies for Sir Godfrey Kneller, in which branch he was eminent; but his greatest excellence was in imitating other masters, and those considerable. My father had a picture by him, that easily passed for Bassan's. He painted history, portraits, conversations, both in large and small. Several prints were made from his works, and several plates he etched and scraped himself. A book of fencing, the cries of London, and the procession at the coronation of William and Mary were designed by him. He died of a consumption March 11th, 1702. His son, captain Laroon, who had a genius both for painting and music, had his father's picture painted by himself.

T H O M A S P E M B R O K E *

Was disciple of Laroon, and imitated his manner both in history and portraits. He painted several pictures for Granville earl of Bath, in conjunction with Woodfield †, and died at the age of 28.

F R A N C I S

* V. Graham.

† Scholar of Fuller. See the beginning of this volume.



A. Bannerman Sculp.

VANDIAST. —

LE PIPER. —

F R A N C I S L E P I P E R,

A gentleman * artist, with whose lively conversation Graham was so struck, that he has written a life of him five times longer than most of those in his work. The substance of it is, that though born to an estate, he could not resist his impulse to drawing, which made him ramble over great part of Europe to study painting, which he scarcely ever practised, drawing only in black and white, and carried him to Grand Cairo, where, as he could see no pictures, I am surprized he did not take to painting. Most of his performances were produced over a bottle, and took root where they were born: The Mitre Tavern at Stock's-market, and the Bell at Westminster were adorned by this jovial artist. At the former was a room called *the Amsterdam*, from the variety of sects Mr. Le Piper had painted in it, particularly a Jesuit and a Quaker. One branch of his genius, that does not seem quite so good humoured as the rest of his character, was a talent for caricaturas. He drew landscapes, etched on silver plates for the tobacco-boxes of his friends, and understood perspective. Towards the end of his life, his circumstances were reduced enough to make him glad of turning his abilities to some account. --- Becket paid him for designing his mezzotintos. Several heads of grand signiors in Sir Paul Rycaut's history were drawn by him, and engraved by Elder. At last, Le Piper took to modelling in wax, and thought he could have made a figure in it, if he had begun sooner. On the death of his mother, his fortune being re-established, he launched again into a course of pleasure, contracted a fever, and being bled by an ignorant

VOL. III.

K k

surgeon

* His father was a Kentish gentleman, of Flemish extraction.

130 *Painters in the Reign of King William.*

surgeon who pricked an artery, he died of it in 1698, in Aldermanbury, and was buried in the church of St. Mary Magdalen Bermondsey in Southwark. Vertue had a large picture by Fuller, containing the portraits of several painters and of one woman; the person in the middle was Le Piper.

----- S A D L E R

Was educated in painting at the expence of Dr. Sydenham, whose picture he drew for the earl of Salisbury, to whom the doctor recommended him, and in which family he lived as steward to his death, continuing his art. His son Mr. Thomas Sadler was deputy clerk of the Pells, and drew too. His fine collection of agates, shells, drawings, &c. were sold a few years ago on his death.

G O D F R E Y S C H A L K E N,

A great master, if tricks in an art, or the mob, could decide on merit; a very confined genius, when rendering a single effect of light was all his excellence*. What should one think of a poet, if he wrote nothing but copies of verses on a rainbow? He was born at Dort in 1643; his father, who was a school-master, wished to bring him up to the same profession, but finding the boy's disposition to painting, he placed him with Solomon Van Hoogstraten, and afterwards with † Gerard Dou, from whom he caught a great delicacy in finishing ---
but

* Elsum has this epigram on a boy blowing a fire-brand by Schalken;
Striving to blow the brand into a flame,
He brightens his own face, and th' author's fame.

† There is a print of Gerard Dou with this inscription, G. Dou. Pictor Lugd. Batav. honoris ergo, præceptorem suum delineavit G. Schalken.



ipse pinx.

J. Chambers sculp.

GODFREY SCHALCKEN.

but his chief practice was to paint candle-lights. He placed the object and a candle in a dark room, and looking through a small hole, painted by day-light, what he saw in the dark chamber. Sometimes he did portraits, and came with that view to England, but found the business too much engrossed by Kneller, Closterman and others. Yet he once drew king William, but as the piece was to be by candle-light, he gave his majesty the candle to hold, till the tallow ran down upon his fingers. As if to justify this ill-breeding, he drew his own picture in the same situation. Delicacy was no part of his character---having drawn a lady who was marked with the small-pox but had handsome hands, she asked him, when the face was finished, if she must not sit for her hands. --- "No, replied Schalken, I always draw them from my house-maid." Robert earl of Sunderland employed him at Althorp; at Windfor is a well-known picture in the gallery. He came over twice, the last time with his wife and family, and staid long, and got much money. He returned to Holland, and was made painter to the king of Prussia with a pension, which he enjoyed two or three years, and died at Dort in 1706. Smith made mezzotintos from his Magdalen praying by a lamp, and from another picture of a woman sleeping.

A D R I A N V A N D I E S T

Was born at the Hague, and learned of his father, a painter of sea-pieces. Adrian came to England, at the age of seventeen, and followed both portrait and landscape-painting, but was not much encouraged, except by Granville earl of Bath, for whom he worked at his seat, and drew several views and ruins in the west of England, One cannot

132 *Painters in the Reign of King William.*

cannot think him a despicable painter, for seven of his landscapes were in Sir Peter Lely's collection. His own portrait with a kind of ragged stuff about his head, and a landscape in his hand, was painted by himself. He began a set of prints after views from his own designs, but the gout put an end to an unhappy life in the 49th year of his age, and he was buried in St. Martin's 1704*.

G A S P A R S M I T Z †,

A Dutch painter, who came to England soon after the restoration, and who from painting great numbers of Magdalens, was called, *Magdalen Smith*. For these penitents sat a woman that he kept and called his wife. A lady, whom he had taught to draw, carried him to Ireland, where he painted small portraits in oil, had great business and high prices: His flowers and fruit were so much admired, that one bunch of grapes sold there for 40*l*. In his Magdalens he generally introduced a thistle on the fore-ground. In Painter's-hall is a small Magdalen, with this signature S 1662. He had several scholars, particularly Maubert and one Gawdy of Exeter. However, notwithstanding his success, he died poor in Ireland 1707.

T H O M A S V A N W Y C K

Was born at Harlem 1616, and became an admired painter of sea-ports, shipping and small figures. He passed some years in Italy, and imitated Bamboccio. He came to England about the time of the restoration.

* Graham.

† Ibidem.





Albannerman Sculp.

THOMAS WYCK. —

JOHN WYCK. —

storation. Lord Burlington * had a long prospect of London and the Thames, taken from Southwark, before the fire, and exhibiting the great mansions of the nobility then on the Strand. Vertue thought it the best view he had seen of London. Mr. West has a print of it, but with some alterations. This Wyck painted the fire of London more than once. In Mr. Halsted's sale was a Turkish procession large as life, and lord Ilchester has a Turkish camp, by him. His best pieces were representations of chymists and their laboratories, which Vertue supposed ingeniously were in compliment to the fashion at court, Charles II. and prince Rupert having each their laboratory. Captain Larooc had the heads of Thomas Wyck and his wife by Francis Hals. Wyck died in England in 1682. He ought to have been placed under the reign of Charles II, but was postponed to place him here with his son.

JOHN VAN WYCK,

An excellent painter of battles and huntings, his small figures, and his horses † particularly, have a spirit and neatness scarce inferior to Wouverman's; the colouring of his landscapes is warm, and chearful. Sometimes he painted large pieces, as of the battle of the Boyne, the siege of Namur ‡, &c. but the smaller his pictures, the greater

VOL. III.

L 1

his

* It is still at Burlington-house, Piccadilly; as is a view of the Parade, with Charles II, his courtiers, and women in masks, walking. The statue of the gladiator is at the head of the canal.

† The fine horse under the duke of Schomberg by Kneller, was painted by Wyck.

‡ Lord Ilchester has the siege of Narden by him, with king William, when prince of Orange, commanding at it.

184 *Painters in the Reign of King William.*

his merit. At Houghton is a grey-hound's head by him, of admirable nature; in king James's collection was a battle by him. He painted several views in Scotland, and of the isle of Jersey, and drew a book of hunting and hawking. John Wyck married in England, and died at Mortlack in 1702. Besides that eminent disciple Mr. Wootton, he had another scholar

Sir MARTIN BECKMAN,

Who drew several views, and pieces of shipping. He was engineer to Charles II, and planned Tilbury-fort and the works at Sheerness*.

JOHN SCHNELL,

Of whom, or of his works, says Vertue, I never heard, except from his epitaph in St. James's-church-yard at Bristol. H. S. E. John Schnell, portrait-painter, born at Basil April 28, 1672, died Nov. 24, 1714. These trifling notices, as I have said, are only inserted, to lead to farther discoveries, or to assist families in finding out the painters of their ancestors. The rest of this reign must be closed with a few names, not much more important.

Sir RALPH COLE

Appears as the painter of a picture of Thomas Windham, esq; from which there is a mezzotinto.

The

* See Description of London and the Environs, vol. vi. p. 143.

Salman



A. Bannerman Sculp.

MARCO RICCI.

THE BISHOP of ELY,

Vertue says he had seen two drawings in black-lead by the bishop of Ely, the one of arch-bishop Dolben from Loggan, the other of arch-bishop Tenison from White, but he does not specify the name of the bishop. If these portraits were done at the time of Tenison being primate, it was probably Simon Patrick bishop of Ely, who, says his epitaph, was illustrious, Optimis artibus colendis promovendisq̃ue. But if it was the bishop, living when Vertue's MS. is dated, which is, 1725, it was Dr. Thomas Green. I am not much more certain of the time when lived Graham's

LORD BISHOP DIGBY

Bishop of Elfin in Ireland, whose limnings he much commends.

SUSAN PENELOPE ROSE,

Daughter of Gibson the dwarf and wife of a jeweller, painted in water-colours with great freedom. In Mr. Rose's sale 1723, was a half-length miniature of an ambassador from Morocco, eight inches by six, painted by her in 1682, with the ambassador's names on it; he sat to her and to Sir Godfrey Kneller at the same time. I have the portrait of bishop Burnet in his robes as chancellor of the garter, by her. She died in 1700, at the age of 48, and was buried in Covent-garden.

MARY MORE,

A lady, who, I believe, painted for her amusement, was grandmother

136 *Painters in the Reign of King William.*

mother of Mr. Pitfield; in the family are her and her husband's portraits by herself. In the Bodleian Library at Oxford is a picture that she gave to it, which by a strange mistake is called Sir Thomas More, though it is evidently a copy of Cromwell earl of Essex. Nay, Robert Whitehall, a poetaster, wrote verses to her in 1674, on her sending this supposed picture of Sir Thomas More*.

The other arts made no figure in this reign; I scarce find even names of professors.

J O H N B U S H N E L L

An admired statuary in his own time, but only memorable to us by a capricious character. He was scholar of Burman, who having debauched his servant-maid, obliged Bushnell to marry her. The latter in disgust left England, staid two years in France, and from thence went to Italy. He lived some time at Rome and at Venice; in the last city he made a magnificent monument for a Procuratore di San Marco, representing the siege of Candia, and a naval engagement between the Venetians and Turks. He came home through Germany by the way of Hamburgh. Some of his first works after his return were the Statues of Charles I, and II, at the Royal-exchange, and Sir Thomas Gresham there above stairs. His best were the kings at Temple-bar. He carved several marble monuments, particularly one for lord Ashburnham in Suffex; one for Dr. Grew's wife in Christ-church London, one for lord Thomond in Northamptonshire; Cowley's and Sir Palmes Fairborn's in Westminster-abbey, and cut a head of Mr. Talman. He had agreed to compleat the set
of

* V. Wood's *Athenæ*, vol. ii. fol. 786.

of kings at the Royal-exchange, but hearing that another person (I suppose, Cibber) had made interest to carve some of them, Bushnell would not proceed, though he had begun six or seven. Some of his profession asserting that, though he was skillfull in drapery, he could not execute a naked figure, he engaged in an Alexander the Great, which served to prove that his rivals were in the right, at least in what he could *not* do. His next whim was to demonstrate the possibility of the Trojan horse, which he had heard treated as a fable that could not have been put in execution. He undertook such a wooden receptacle, and had the dimensions made in timber, intending to cover it with stucco. The head was capable of containing twelve men sitting round a table; the eyes served for windows. Before it was half completed, a storm of wind overset and demolished it, and though two Vintners, who had contracted with him to use his horse as a drinking booth, offered to be at the expence of erecting it again, he was too much disappointed to recommence. This project cost him 500*l*. Another, of vessels for bringing coals to London, miscarried too, with deeper cost. These schemes, with the loss of an estate that he had bought in Kent, by a law-suit, quite overset his disordered brain. He died in 1701, and was buried at Paddington, leaving two sons and a daughter. The sons, of whom one had 100*l*. a year, the other 60*l*. were as great humourists as the Father; they lived in a large house fronting Hyde-park, in the lane leading from Piccadilly to Tyburn, which had been built by the father, but was unfinished, and had neither stair-case nor floors. Here they dwelt like hermits, recluse from all mankind, fordid and impracticable, and saying the world had not been worthy of their father. Vertue in one of his MSS.

138 *Painters in the Reign of King William.*

dated 1725, begins thus ; After long expectations I saw the inside of John Bushnell's house, the sons being abroad both." He describes it particularly, and what fragments he saw there, particularly a model in plaister of Charles II. on horseback, designed to have been cast in brass, but almost in ruins: the Alexander and the unfinished kings. Against the wall a large piece of his painting, a triumph, almost obliterated too. He was desir'd to take particular notice of a bar of iron, thicker than a man's wrist, broken by an invention of Bushnell.

T H O M A S S T A N T O N,

A statuary, made a tomb in the church of Stratford upon Avon, which Vertue says is in a good taste.

D. L E M A R C H A N D

Was a carver in ivory born at Dieppe; was many years in England, and cut a great number of heads in bas-relief, and some whole figures in ivory: Mr. West has his head carved by himself, oval. Lord Oxford had the bust of lord Somers by him. He also did one of Sir Isaac Newton, another was a profile of Charles Marbury, set in a frame of looking-glass. He died in 1726.

W I L L I A M.

* W I L L I A M T A L M A N

A gentleman, of whose life I find scarce any particulars, though he was an architect employed in considerable works. He built Thoresby-house in Nottinghamshire, burned a few years ago, Dynham-house in Gloucestershire 1698, and Chatworth; the elegance and lightness of the latter front do great honour to the artist; the other sides are not equally beautiful: The flight of steps by which you ascend from the hall to the apartments was thought noble enough by Kent to be borrowed for Holkam. Mr. Talman must have been some years in Italy: Mr. Sadler had many altars and insides of churches at Rome, washed by him in their proper colours, and very well executed. In the same manner he drew several of lord Oxford's curiosities. A few of his drawings are in the library of the Antiquarian Society.

Sir W I L L I A M W I L S O N

Was an architect, and re-built the steeple of Warwick-church, after it had been burned.

A N E C D O T E S

* Vertue in one of his MSS. calls him J. Talman.

ANECDOTES of PAINTING, &c.

CHAP. V.

Painters and other Artists in the Reign of Queen Anne.

THE reign of Anne so illustrated by heroes, poets and authors, was not equally fortunate in artists. Except Kneller, scarce a painter of note. Westminster-abbey testifies there were no eminent statuaries. One man there was, who disgraced this period by his architecture, as much as he enlivened it by his wit. Formed to please both Augustus, and an Egyptian monarch who thought nothing preserved fame like a solid mass of stone, he produced the Relapse and Blenheim! Party, that sharpened the genius of the age, dishonoured it too---a half-penny print of Sacheverel would have been preferred to a sketch of Raphael. Lord Sunderland and lord Oxford collected books; the duke of Devonshire and lord Pembroke, pictures, medals, statues: The performers of the time had little pretensions to be admitted into such cabinets. The period indeed was short; I shall give an account of what I find in Vertue's notes.

----- P E L E-

----- P E L E G R I N I

Was brought from Venice in this reign by the duke of Manchester, for whom he painted a staircase in Arlington-street, now destroyed. He performed several works of this kind, for the duke of Portland and lord Burlington, a salon, staircase, and cielings at Castle Howard, and a hall at Sir Andrew Fountain's at Narford in Norfolk. He made several designs for painting the dome of St. Paul's, and was paid for them, though they were not executed, and was chosen one of the directors of the Academy. He painted besides many small pieces of history, before he left England *, whither he returned in 1718, but quitted it again in 1721, and entered into the service of the elector palatine. With him arrived

VOL. III.

N n

M A R C O

* When the famous system of Mr. Lawes was set on foot in France, the directors, as ostentatious as their apes, the Southsea-company, purchased the Hotel de Nevers, and began to decorate it in the most pompous manner. Pelegrini was invited from England to paint the cieling of a principal gallery, and wrote a description of his work --- all that now remains of it; for the system burst, and the king purchasing the visionary palace, it was converted into the Royal Library and Pelegrini's labours demolished. France, the heathen gods, the river of Mississipi, religion, and all the virtues, and half the vices, as allegoric personages, with which the flatterers of the former reign had fatigued the eyes of the public, were here again re-assembled; and avarice and prodigality and imposture were perfumed out of the same censers with which ambition, and vain-glory, and superstition had been made drunk before. Pellegrini's account of that work may be seen in *L'Histoire des Premiers Peintres du Roi*. Vol. ii. p. 122.

M A R C O R I C C I, or R I Z Z I,

Who painted ruins in oil, and better in water-colours; and land-storms. He and Pelegrini disagreeing, Marco went to Venice and persuaded his uncle to come over, Sebastian Ricci, who had been Pelegrini's master, and who was soon preferred to the disciple. Ricci's works are still admired, though there is little excellence in them; his colouring is chalky and without force. He painted the chapel at Bulstrode for the duke of Portland, and in the last supper has introduced his own portrait in a modern habit. At Burlington-house the hall and some ceilings are by him, and a piece of ruins in the manner of Viviano. Ricci and Cassini, another painter here at that time *, passed off several of their own compositions, as the works of greater masters. Sebastian painted the altar piece in the chapel of Chelsea-college; but left England on finding it was determined that Sir James Thornhill should paint the cupola of St. Paul's. Marco Ricci died at Venice in 1730.

----- B A K E R

Painted insides of churches, and some of those at Rome. In Mr. Sykes's sale was a view of St. Paul's since it was re-built, but with a more splendid altar.

J A M E S

* Sebastian Ricci excelled particularly in imitations of Paul Veronese, many of which he sold for originals; and once even deceived La Fosse. When the latter was convinced of the imposition, he gave this severe but just reprimand to Sebastian; "For the future, said he, take my advice, paint nothing but Paul Veroneses, and no more Riccis." V. Life of Mignard in *L'Histoire des Premieres Peintres du Roi*. P. 152.



SEBASTIAN RICCI.





BOIT. —

BAKER. —



A. Bannerman Sculp.

MURRAY.

J A M E S B O G D A N E,

Was born of a genteel family in Hungary; his father, a deputy from the states of that country to the emperor. The son was not brought up to the profession, but made considerable progress by the force of his natural abilities. Fruit, flowers, and especially birds were his excellence. Queen Anne bespoke several of his pieces, still in the royal palaces. He was a man of a gentle and fair character, and lived between forty and fifty years in England, known at first only by the name of the Hungarian. He had raised an easy fortune, but being persuaded to make it over to his son, who was going to marry a reputed fortune, who proved no fortune at all, and other misfortunes succeeding, poverty and sickness terminated his life at his house in Great Queen-street. His pictures and goods were sold by auction.

W I L L I A M C L A R E T

Imitated Sir Peter Lely, from whom he had many copies. There is a print from his picture of John Egerton earl of Bridgwater, done as early as 1680. Claret died at his house in Lincoln's-inn-fields in 1706. and being a widower, made his house-keeper his heiress.

----- M U R R A Y

Painted many portraits. At the Royal-society is a picture of Dr. Halley by him, and the earl of Halifax had one of Wycherley. There is a mezzotinto of Murray.

H U G H

H U G H H O W A R D,

Better known by Prior's beautiful verses to him, than by his own works, was son of Ralph Howard doctor of physic, and was born in Dublin Feb. 7, 1675. His father being driven from Ireland by the troubles that followed the Revolution, brought the lad to England, who discovering a disposition to the arts and Belles Lettres, was sent to travel in 1697, and on his way to Italy, passed through Holland in the train of Thomas earl of Pembroke, one of the plenipotentiaries at the treaty of Ryswick. Mr. Howard proceeded as he had intended, and having visited France and Italy, returned home in October 1700.

Some years he passed in Dublin, but the greatest and latter part of his life he spent entirely in England, practicing painting, at least with applause; but having ingratiated himself by his fame and knowledge of hands with men of the first rank, particularly the duke of Devonshire and lord Pembroke, and by a parsimonious management of his good fortune and of what he received with his wife, he was enabled to quit the practical part of his profession for the last twenty years of his life, the former peer having obtained for him the posts of keeper of the state-papers and pay-master of his majesty's palaces. In this pleasing situation he amused himself with forming a large collection of prints, books and medals, which at his death (March 17, 1737) he bequeathed to his only brother Robert Howard bishop of Elphin, who transported them to Ireland.

Mr. Howard's picture was drawn by Dahl, very like, and published in mezzotinto about a year before his death.

J A M E S

JAMES PARMENTIER,

A Frenchman born in 1658, was nephew of Bourdon by whom he was first instructed, but his uncle dying, he came to England in 1676, and was employed at Montagu-house by La Fosse to lay his dead colours. King William sent Parmentier to his new Palace at Loo, but he quarrelled with Marot, the surveyor of the buildings, and returned to London, where not finding much employment, he went into Yorkshire, and worked several years, both in portrait and historic painting. The altar-piece in a church at Hull, and another in St. Peter's at Leeds, Moses receiving the law, much commended by Thoresby, are of his hand. His best work was the staircase at Worktop. To Painter's-hall he gave the story of Diana and Endymion. On the death of Laguerre in 1721, he returned to London, in hopes of succeeding to the business of the latter. He died in indifferent circumstances Dec. 2, 1730, as he was on the point of going to Amsterdam, whither he had been invited by some relations. He was buried in St. Paul's Covent-garden.

JOHN VANDERVAART

Of Harlem, came to England in 1674, and learned of Wyck the father, but did not confine himself to landscape. For some time he painted draperies for Wiffing, and portraits * for himself, and still-life. He was particularly famous for representations of partridges and dead game. In old Devonshire-house in Piccadilly he painted a

VOL. III.

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violin

* He twice drew his own portrait, at the age of 30, and of 60; and one of Kerseboom.

violin against a door, that deceived every body. When the house was burned, this piece was preserved and is now at Chatsworth. In 1713 he sold his collection, and got more money by mending pictures than he did in the former part of his life by painting them. He built a house in Covent-garden of which parish he was an inhabitant above fifty years. He was a man of an amiable character, and dying of a fever in 1721 at the age of seventy-four, was buried in the right-hand isle of the church of Covent-garden. Prints were taken from several of his works; some he executed in mezzotinto himself, and others from Wissing; in which art he gave instructions to the celebrated John Smith. Vander Vaart, who was a batchelor, left a nephew, Arnold, who succeeded him in the business of repairing pictures.

R O D O L P H U S S H M U T Z

Was born at Basil in Swisserland, and in 1702 came into England, where he painted portraits; Vertue says, "They were well-coloured, his draperies pleasant, and his women gracefull. He died in 1714, and was buried at Pancras.

----- P R E U D H O M M E,

Born at Berlin of French parents, and educated in the academy there, went for some time to Italy, returned to Berlin and from thence came to England in 1712, where he was much employed in copying pictures, and making drawings in chalk from Italian masters for engravers. There was a design of engraving a set of prints from all the
best

best pictures in this country, and Preudhomme went to Wilton with that view, where, after an irregular life he died in 1726 at the age of forty. He had contracted a French style in his pictures from his master Monsieur Pefne.

Colonel S E Y M O U R,

Nearly related to the present duke of Somersset and the earl of Hertford, had some fine pictures, and painted in water-colours and crayons. In the latter he copied from Cooper a head of Sir John Robinson lieutenant of the Tower. He lived in the house in Hyde-park at the end of Kensington-garden.

----- B O I T,

Well-known for his portraits in enamel, in which manner he has never perhaps been surpassed but by his predecessor Petitot, and his successor Zincke. Before I give an account of him, I must premise that I do not answer for the truth of some parts of his story, which to me seem a little incredible. I give them as I find them in two different MSS. of Vertue, who names his authors, Peterfon, a scholar of Boit and another person. Vertue was incapable of falsehood --- perhaps he was too credulous.

Boit, whose father was a Frenchman, was born at Stockholm, and bred a jeweller, which profession he intended to follow here in England, but changed for painting, but was upon so low a foot, that he went into the country, and taught children to draw. There he had engaged one of his scholars, a gentleman's daughter, to marry him,
but

but the affair being discovered, Boit was thrown * into prison. In that confinement, which lasted two years, he studied enamelling; an art to which he fixed on his return to London, and practised with the greatest success: Dahl chiefly recommended him. His prices are not to be believed. For a copy of colonel Seymour's picture by Kneller, he had thirty guineas; for a lady's head not larger, double that sum, and for a few plates 500*l*. If this appears enormous, what will the reader think of the following anecdote? He was to paint a large plate of the queen, prince George, the principal officers and ladies of the court, and Victory introducing the duke of Marlborough and prince Eugene; France and Bavaria prostrate on the ground; standards, arms, trophies. The size of the plate to be from 24 to 22 inches high, by 16 to 18 inches wide. Laguerre actually painted the design for it in oil. Prince George, who earnestly patronized the work, procured an advance of 1000*l*. to Boit, who took a spot of ground in May-fair, and erected a furnace, and built convenient rooms adjoining to work in. He made several essays before he could even lay the enamelled ground, the heat necessary being so intense that it must calcine as much in a few hours, as furnaces in glass-houses do in 24 hours. In these attempts he wasted seven or eight hundred pounds. In the mean time the prince, who had often visited the operation, died. This put a stop to the work for some time; Boit however began to lay colours on the plate; but demanded and obtained 700*l*. more. This made considerable noise, during which happened the revolution at court, extending itself even to Boit's work. Their graces of Marlborough were to be displaced even in the enamel, and her majesty ordered Boit,

to

* An act of tyranny, as the affair was not compleat, nor was there then a marriage-act.

to introduce Peace and Ormond, instead of Victory and Churchill. These alterations were made in the sketch, which had not been in the fire, and remained so in Peterfon's hands, when he related the story to Vertue. Prince Eugene refused to sit. The queen died. Boit ran in debt, his goods were seized by execution, and he fled to France; where he changed his religion, was countenanced by the regent, obtained a pension of 250*l.* per ann. and an apartment, and was much admired in a country where they had seen no enameller since Petitot. Boit died suddenly at Paris, about Christmas 1726. Though he never executed the large piece in question, there is one at Kensington of a considerable size, representing queen Anne sitting, and prince George standing by her. At Bedford-house is another very large plate of the duke's father and mother. I have a good copy by him of the Venus, Cupid, Satyr and Nymphs, by Luca Jordano at Devonshire-house, and a fine head of admiral Churchill.

L E W I S C R O S S E,

A painter in water-colours, who is not to be confounded with * Michael Crosse or De La Cruz, whom I have mentioned in the reign of Charles I. Lewis Crosse painted several portraits in miniature in queen Anne's time, many of which are in the collection of the duchess of Portland, the countess of Cardigan, &c. This Crosse repaired a little picture of the queen of Scots in the possession of duke Hamilton, and was ordered to make it as handsome as he could. It seems, a round face was his idea of perfect beauty, but it happened not to be Mary's sort of beauty. However, it was believed a genuine picture,

VOL. III.

P p

and

* It is Michael Crosse, of whom there is an account in Graham.

and innumerable copies were made from it. It is the head in black velvet trimmed with ermine. Croſſe had a valuable collection of miniatures, the works of Peter Oliver, Hoſkins and Cooper. Among them was a fine picture of a lady Sunderland by the latter, his own wife, and a head almost profile in crayons of Hoſkins; a great curiosity as I neither know of any other portrait of that maſter, nor where the picture itſelf is now. That collection was ſold Dec. 5, 1722, and Croſſe died in October 1724.

Statuary in this reign, and for ſome years afterwards, was in a manner monopolized by

F R A N C I S B I R D.

The many public works by his hand, which inſpire nobody with a curioſity of knowing the artiſt, are not good teſtimonies in his favour. He was born in Piccadilly 1667, and ſent at eleven years of age to Bruffels, where he learned the rudiments of his art from one Cozins, who had been in England. From Flanders he went to Rome, and ſtudied under Le Gros. At nineteen, ſcarce remembring his own language, he came home, and worked firſt for Gibbons, then for Cibber. He took another ſhort journey to Italy, and at his return, ſet up for himſelf. The performance that raiſed his reputation, was the monument of Buſby. The latter, had never permitted his picture to be drawn. The moment he was dead, his friends had a caſt in plaifter taken from his face, and thence a drawing in crayons, from which White engraved his print, and Bird carved his image. His other principal works, which are all I find of his hiſtory, were,

The



Kneller pinx.

J. Chambers sculp.

S^r. JOHN VANBRUGH.

The conversion of St. Paul in the pediment of that cathedral. Any statuary was good enough for an ornament of that height, and a great statuary had been too good.

The bas-reliefs under the portico.

The statue of queen Anne, and the four figures round the pedestal, before the same church. The author of the *Abregè*, speaking of English artists, says, “à l’égard de la sculpture, le marbre gemit pour ainsi dire, sous des ciseaux aussi peu habiles que ceux qui ont exécuté le groupe de la reine Anne, placé devant l’Eglise de St. Paul, & les tombeaux de l’Abbaye de Westminster.” This author had not seen the works of Rysbrach and Roubiliac ; and for the satire on the groupe of queen Anne, we may pardon the sculptor who occasioned it, as it gave rise to another satire, those admirable lines of Dr. Garth.

The statue of cardinal Wolsey at Christ-church.

The brazen figure of Henry VI. at Eton-college ---- a wretched performance indeed!

A magnificent monument in Fulham-church for the lord viscount Mordaunt, Bird received 250*l.* for his part of the sculpture.

The sumptuous monument of the last duke of Newcastle in Westminster-abbey, erected by the countess of Oxford, his daughter. The cumbent figure is not the worst of Bird’s works.

At lord Oxford’s auction was sold his copy of the faun.

Bird died in 1731, aged 64.

Sir JOHN VANBRUGH

Belongs only to this work in a light that is by no means advantageous to him. He wants all the merit of his writings, to protect him
from

from the censure due to his designs. What Pope said of his Comedies, is much more applicable to his buildings ----

How Van wants grace! ----

Grace! He wanted eyes, he wanted all ideas of proportion, convenience, propriety. He undertook vast designs, and composed heaps of littlenefs. The style of no age, no country, appears in his works; he broke through all rule and compensated for it by no imagination. He seems to have hollowed quarries rather than to have built houses; and should his edifices, as they seem formed to do, out-last all record, what architecture will posterity think was that of their ancestors? The laughers, his cotemporaries, said, that having been confined in the bastile, he had drawn his notions of building from that fortified dungeon. That a single man should have been capricious, should have wanted taste, is not extraordinary. That he should have been selected to raise a palace*, built at the public expence, for the hero of his country, surprises one. Whose thought it was to load every avenue to that palace with inscriptions, I do not know; altogether, they form an edition of the acts of parliament in stone. However partial the court was to Vanbrugh, every body was not so blind to his defects. Swift ridiculed both his own diminutive house at Whitehall, and the stupendous pile at Blenheim; of the first he says,

At length they in the rubbish spy
A thing resembling a goose pye.

And of the other

That

* The duchess quarrelled with Sir John and went to law with him, but though he proved to be in the right, or rather *because* he proved to be in the right, she employed Sir Christopher Wren to build the house in St. James's-park.

That if his grace were no more skill'd in
The art of battering walls than building,
We might expect to see next year
A mouse-trap-man chief engineer.

Thus far the satyrift was well founded ; party-rage warped his understanding, when he censured Vanbrugh's plays, and left him no more judgment to see their beauties, than Sir John had, when he perceived not that they were the only beauties he was formed to compose. Nor is any thing sillier than Swift's pun on Vanbrugh's being Clarenceux-herald, which the dean supposes enabled him *to build houses*. Sir John himself had not a worse reason for being an architect. The faults of Blenheim did not escape the severe Dr. Evans, though he lays them on the master, rather than on the builder ;

The lofty arch his vast ambition shows,
The stream an emblem of his bounty flows.

These invectives perhaps put a stop to Vanbrugh's being employed on any more buildings for the crown, though he was surveyor of the works at Greenwich, comptroller general of the works, and surveyor of the gardens and waters. His other designs were,

St. John's-church, Westminster, a wonderful piece of absurdity.

Castle-howard in Yorkshire.

Eastberry in Dorsetshire.

King's-weston near Bristol.

Easton-veston in Northamptonshire.

One front of Grimsthorp.

Mr. Duncomb's in Yorkshire.

Two little castles at Greenwich.

The Opera-house in the Hay-market.

Durable as these edifices are, the Relapse, the Provoked Wife, the Confederacy and Æsop, will probably out-last them ; nor, so translated, is it an objection to the two last that they were translations. If Vanbrugh had borrowed from Vitruvius as happily as from Dancour, Inigo Jones * would not be the first architect of Britain.

Sir John Vanbrugh died at Whitehall March 26, 1726. In his character of architect, Dr. Evans bestowed on him this epitaph,

Lie heavy on him, earth, for he
Laid many a heavy load on thee.

----- R O B E R T I,

An architect, who built the stair-case at Coudray, the lord Montacute's ; Pelegrini painted it.

----- B A G O T T I

* Inigo Jones imitated the taste of the antique, but did not copy it so servilely as Palladio. Lord Burlington, who had exquisite taste, was a little too fearful of deviating from his models. Raphael, Michael Angelo, Vignola, Bernini, and the best Italian architects, have dare to invent, when it was in the spirit of the standard. Perhaps there could not be a more beautiful work, than a volume collected and engraved from the buildings and hints of buildings in the pictures of Raphael, Albano, Pietrò Cortona, and Nicolò Poussin. It is surprizing that Raphael's works in this manner have not been assembled. Besides thoughts in his paintings, he executed several real buildings of the truest delicacy.

----- B A G O T T I

Is mentioned by Vertue, but not with much justice, for admirable execution of a cieling in stucco, at Cashiobury, lord Effex's seat. It represents Flora, and other figures, and boys in alto-relievo supporting festoons.

J O H N C R O K E R,

Was bred a jeweller, which profession he changed for that of medallist. He worked for Harris; and succeeding him, graved all the medals from the end of king William's reign, of whom he struck one large one, all those of queen Anne and George the first, and those of George the second, though Croker died many years before him, but none of our victories in that reign were so recorded.

A P P E N D I X.

A P P E N D I X.

The following slight notices relating to artists who have worked for the English but came not to England, or who are cursorily mentioned to have been here, are extracted from Descamps.

HUBERT JACOBS of Delft painted portraits of several English; and it is pretended that to satisfy their natural impatience, he formed a hasty manner that prejudiced his works and reputation. Vol. ii. p. 36.

John David de Heem, of Utrecht, a celebrated painter of flowers, had sold a capital piece to Vander Meer, another painter, for 2000 florins. Vander Meer being plundered by some troops, had no resource but in presenting that curiosity to king William, having inserted the monarch's head in the garland. The king brought it to England, having bestowed a lucrative employment on the donor. Vol. ii. p. 39.

Henry Pot, of Harlem, drew the portraits of the king and queen of England, and of the principal nobility ---- at what time is not specified ---- probably they were Charles II, and his mother, &c. during their exile. Ib. 43.

John

A P P E N D I X.

John Lievens born at Leyden in 1607, was an admired painter of portraits. The prince of Orange presented to the English ambassador (who gave it to the king) the picture of a student sitting by the fire, which pleased so much that Lievens came to England on the credit of it, drew most of the royal family and many of the nobility, though then but 24, (it was in 1630) and staid here three years. This is all the account I find of this painter in England, nor do I know any of his works here; yet the tradition is confirmed by a MS. catalogue of king Charles's pictures, in which are named, the student; portraits of the prince and princess; and a salutation of the virgin. Descamps, vol. ii. p. 117.

Palamedes Stevens, according to Descamps, is still more our own, having been born at London in 1607, though he never practiced here. His father, an eminent sculptor of Delft, was celebrated for carving vases in porphyry, agate, jasper, and other precious materials, and was invited to England by James I, where the son was born, soon after which he was carried by his father to Holland, and died at the age of 31. Ib. p. 118.

Nicholas de Heltstokade of Nimeguen, painted the king of England. I suppose, Charles II. Ib. p. 112.

The directors of the Dutch East-india-company gave 4000 florins for a picture of Gerard Dow, representing a woman with an infant on her lap, playing with a little girl; they presented it to Charles II. on his restoration; king William carried it back to Loo. Ib. 221.

Giles Schagen, of Alcmaer, was a great copyist, and painted portraits and sea-pieces. He was born in 1616, and Descamps says, he was in England. Ib. 253.

King William gave 900 florins for a picture by *Mary Van Oosterwyck*.

A P P E N D I X.

John Henry Roos born at Otterburg in the lower Palatinate in 1631, was a painter of landscape and animals, and according to Descamps, came into England; but probably staid here very little time.

William Sckellinks, according to the foregoing authority, was here too, but staid as little. He painted in Holland the embarkation of Charles II, at the restoration, which was reckoned his capital work.

John de Baan, born at Harlem in 1633, became so considerable a portrait-painter that on his arrival in England, Lely, who if Descamps were to be credited, was the most jealous of his profession, (which is a passion more likely to be felt by the worst artists than by the best) was exceedingly glad that De Baan returned soon to the Hague. He frequently drew king William and queen Mary, and painted king James in his passage through Holland. John de Baan died in 1702.

That neat and curious painter *Vander Heyden* was probably in England for Descamps (Vol. iii. p. 49.) mentions a view of the Royal-exchange by him.

Francisco Milè was here, but made no stay.

Robert du Val, who had been employed by king William at Loo, was sent over to clean the Cartoons, and place them in Hampton-court. See his Life in Descamps, vol. iii. p. 172.

John Van Hugtenburch of Harlem, was employed by prince Eugene to paint his battles, and had a share in the designs for the triumphal tapestry at Blenheim.

Augustine Terwesten of the Hague, born in 1649, visited England in the course of his studies.

John Vander Spriet of Delft, painter of portraits, died at London. He is quite unknown. V. Descamps, vol. iii. p. 261.

Simon Vander Does, staid here but a very short time.

I N D E X

O F

NAMES of ARTISTS

I N T H I S V O L U M E

Ranged according to the Times in which they lived.

In the Reign of CHARLES II.

I SAAC FULLER, p. 4.

Cornelius Boll, 7.

John Freeman, *ib.*

Remée Van Lemput, *ib.*

Robert Streater, 8.

Henry Anderton, 11.

Francis Vanzoon, *ib.*

Samuel Van Hoogstraten, 12.

Balth. Van Lemens, 13.

Abraham Hondius, *ib.*

William Lightfoot, 15.

Sir Peter Lely, *ib.*

Joseph Buckthorn, 21.

John Greenhill, 21.

— Davenport, 22.

Pr. Henry Lankrink, *ib.*

John Baptift Gaspars, 23.

John Vander Eyden, 24.

Anne Killigrew, *ib.*

— Buxler, 26.

Daniel Boon, *ib.*

Isaac Paling, *ib.*

Henry Paert, *ib.*

Henry Dankers, 27.

Parrey Walton, 28.

Thomas Flatman, *ib.*

Claude Le Fevre, 29.

Le Fevre de Venise, 30.

John

I N D E X.

John Hayls, 31.
 Henry Gaspar, 32.
 Simon Varelt, ib.
 Antonio Verrio, 34.
 James Huysman, 38.
 Michael Wright, 40.
 Edmund Ashfield, 42.
 Peter Roefstraten, ib.
 Gerard Zouft, 43.
 — Reader, 45.
 John Loten, ib.
 Thomas Manby, 46.
 Nicholas Byer, ib.
 Adam Coloni, ib.
 John Griffiere, ib.
 Gerard Edema, 48.
 Thomas Stevenson, 49.
 Philip Duval, ib.
 Edward Hawker, 50.
 Sir John Gawdie, ib.
 — Fleffiere, 51.
 Benedetto Genaro, ib.
 Gaspar Netscher, ib.
 Jacob Pen, 52.
 — Sunman, 53.
 — Shepard, ib.
 — Steiner, ib.
 Peter Stoop, 54.
 — Waggoner, 55.
 Alexander Souville, ib.
 William Vandeveld, ib.

John Vofterman, 58.
 William Wiffing, 59.
 Adrian Henny, 60.
 Tempefta and Tomafco, ib.
 Samuel Cooper, 61.
 Richard Gibfon, 64.
 William Gibfon, 65.
 Edward Gibfon, ib.
 John Dixon, 66.
 Alexander Marfhal, ib.
 William Haffel, 67.
 Matthew Snelling, ib.
 Mary Beale, ib.
 Charles Beale, 78.
 Elizabeth Neale, ib.

STATUARIES, CARVERS, ARCHITECTS, and MEDALLISTS.

Thomas Burman, 79.
 Bowden, Latham and Bonne, ib.
 William Emmet, 80.
 Caius Gabriel Cibber, ib.
 Francis du Sart, 82.
 Grinling Gibbons, ib.
 Lewis Payne, 87.
 John Webbe, 88.
 William Winde, ib.
 — Marfh, 89.
 Monfieur Pouget, ib.
 Sir Christopher Wren, ib.
 The Rotiers, 94.

I N D E X.

— Du Four, 97.
George Bower, *ib.*

In the Reign of JAMES II.

William Fergufon, 98.
Jacques Rouffleau, 99.
Charles de la Foffe, *ib.*
N. Heude, 100.
William de Keifar, *ib.*
— Largilliere, 102.
John Sybrecht, *ib.*
Henry Tilfon, 103.
— Fancati, *ib.*

STATUARIES, &c.

Thomas Beniere, *ib.*
— Quellin, 104.
Thomas Eaft, *ib.*

In the Reign of WILLIAM III.

Sir Godfrey Kneller, 107.
John Zachary Kneller, 115.
John James Bakker, *ib.*
Jacob Vander Roer, *ib.*
John Pieters, 116.
John Baptift Monoyer, *ib.*
Henry Vergazon, 117.
Philip Boul, 118.
Edward Dubois, *ib.*
VOL. III.

Simon Dubois, 118.
Henry Cooke, *ib.*
Peter Berchett, 120.
Louis Cheron, 121.
John Riley, 122.
John Clofterman, 123.
William Deryke, 124.
Dirk Maas, *ib.*
Peter Vander Meulen, 125.
Paul Mignart, *ib.*
Egbert Hemskirk, *ib.*
Frederic Kerfeboom, 126.
— Sevonyans, *ib.*
Sir John Medina, 127.
Marcellus Laroon, 128.
Thomas Pembroke, *ib.*
Francis le Piper, 129.
— Sadler, 130.
Godfrey Schalken, *ib.*
Adrian Vandieft, 131.
Gaspar Smitz, 132.
Thomas Van Wyck, *ib.*
John Van Wyck, 133.
Sir Martin Beckman, 134.
John Schnell, *ib.*
Sir Ralph Cole, *ib.*
Bifhop of Ely, 135.
Bifhop of Elphin, *ib.*
Sufan Penelope Rose, *ib.*
Mary More, *ib.*

I N D E X.

STATUARIES, CARVERS, ARCHITECTS.

John Bushnell, 136.
Thomas Stanton, 138.
D. le Marchand, ib.
William Talman, 139.
Sir William Wilson, ib.

In the Reign of ANNE.

—— Pelegrini, 141.
Marco Ricci, 142.
Sebastian Ricci, ib.
—— Baker, ib.
James Bogdani, 143.
William Claret, ib.

Thomas Murray, ib.
Hugh Howard, 144.
James Parmentier, 145.
John Vandervaat, ib.
Rodolphus Shmutz, 146.
—— Preudhomme, ib.
Colonel Seymour, 147.
—— Boit, ib.
Lewis Crosse, 149.

STATUARIES, ARCHITECTS &c.

Francis Bird, 150.
Sir John Vanbrugh, 151.
—— Roberti, 154.
—— Bagotti, 155.
John Croker, ib.

I N D E X.

INDEX

O F

NAMES of ARTISTS

Ranged alphabetically.

A.

ANDERTON, HENRY, p. 11.
Ashfield, Edmund, 42.

B.

Bagotti, 145.
Baker, 142.
Bakker, John James, 115.
Beale, Charles, 78.
Beale, Mary, 67.
Beckman, Sir Martin, 134.
Beniere, Thomas, 103.
Berchett, Peter, 120.
Bird, Francis, 150.
Bogdani, James, 143.
Boit, 147.

Boll, Cornelius, 7.
Bonne, 79.
Boon, Daniel, 26.
Boul, Philip, 118.
Bowden, 79.
Bower, George, 97.
Buckthorn, Joseph, 21.
Burman, Thomas, 79.
Bushman, John, 136.
Bustler, 26.
Byer, Nicholas, 46.

C.

Cheron, Louis, 121.
Cibber, Caius Gabriel, 80.
Claret, William, 143.

Closterman,

I N D E X.

Clofterman, John, 123.
 Cole, Sir Ralph, 134.
 Coloni, Adam, 46.
 Cooke, Henry, 118.
 Cooper, Samuel, 61.
 Croker, John, 155.
 Crosse, Lewis, 149.

D.

Dankers, Henry, 27.
 Davenport, 22.
 Deryke, William, 124.
 Dixon, John, 66.
 Dubois, Edward, 118.
 Dubois, Simon, ib.
 Du Four, 97.
 Duval, Philip, 49.

E.

East, Thomas, 104.
 Edema, Gerard, 48.
 Elphin, bishop of, 135.
 Ely, bishop of, ib.
 Emmet, William, 80.

F.

Fancati, 103.
 Fergusson, William, 98.
 Fevre, Claude Le, 29.
 Fevre, de Venise, 30.
 Flatman, Thomas, 28.

Fleffiere, 51.
 Fosse, Charles de la, 99.
 Freeman, John, 7.
 Fuller, Isaac, 4.

G.

Gascar, Henry, 32.
 Gaspar, J. Baptift, 23.
 Gawdie, Sir John, 50.
 Genaro, Benedetto, 51.
 Gibbons, Grinling, 82.
 Gibson, Edward, 65.
 Gibson, Richard, 64.
 Gibson, William, 65.
 Greenhill, John, 21.
 Griffiere, John, 46.

H.

Haffel, William, 67.
 Hawker, Edward, 50.
 Hayls, John, 31.
 Hemskirk, Egbert, 125.
 Henny, Adrian, 60.
 Heude, N. 100.
 Hondius, Abraham, ib.
 Hoogstraten, Samuel Van, 12.
 Howard, Hugh, 144.
 Huyfman, James, 38.

K.

Keifar, William de, 100.

Kerfeboom,

I N D E X.

Kerfeboom, Frederic, 126.
Killigrew, Anne, 24.
Kneller, Sir Godfrey, 107.
Kneller, John Zachary, 115.

L.

Lankrink, Prosper Henry, 22.
Largilliere, 102.
Laroon, Marcellus, 128.
Latham, 79.
Lely, Sir Peter, 15.
Lemens, Balthazar Van, 13.
Lemput, Remèe Van, 7.
Lightfoot, William, 15.
Loten, John, 45.

M.

Maas, Dirk, 124.
Manby, Thomas, 46.
Marchand, David le, 138.
Marsh, 89.
Marshal, Alexander, 66.
Medina, Sir John, 127.
Mignart, Paul, 125.
Monoyer, J. Baptift, 116.
More, Mary, 135.
Murray, 143.

N.

Neale, Elizabeth, 78.
Netscher, Gaspar, 51.

VOL. III.

P.

Paert, Henry, 26.
Paling, Isaac, ib.
Parmentier, James, 145.
Payne, Lewis, 87.
Pelegri, 141.
Pembroke, Thomas, 128.
Pen, Jacob, 52.
Pieters, John, 116.
Piper, Francis le, 129.
Pouget, Monsieur, 89.
Preudhomme, 146.

Q.

Quellin. 104.

R.

Reader, 45.
Ricci, Marco, 142.
Ricci, Sebastian, ib.
Riley, John, 122.
Roberti, 154.
Roefstraten, Peter, 42.
Rose, S. Penelope, 135.
Rotiers, 94.
Rouffeau, Jacques, 99.

S.

Sadler, 130.
Sart, Francis du, 82.
Schalken, Godfrey, 130.

T t

Schnell,

I N D E X.

Schnell, John, 134.

Sevonyans, 126.

Seymour, Colonel, 147.

Shepard, 53.

Shmutz, Rodolphus, 146.

Smitz, Gaspar, 132.

Snelling, Matthew, 67.

Souville, Alexander, 55.

Stanton, Thomas, 138.

Steiner, 53.

Stevenfon, Thomas, 49.

Stoop, Peter, 54.

Streater, Robert, 8.

Sunman, 53.

Sybrecht, John, 102.

T.

Talman, William, 139.

Tempesta, 60.

Tilson, Henry, 103.

Tomafo, 60.

V.

Vanbrugh, Sir John, 151.

Vander Eyden, John, 24.

Vander Meulen, Peter, 125.

Vander Roer, Jacob, 115.

Vander Vaart, John, 145.

Vandavelde, William, 55.

Vandiest, Adrian, 131.

Vanzoon, Francis, 11.

Varelt, Simon, 32.

Vergazon, Henry, 117.

Verrio, Antonio, 34.

Vofferman, John, 58.

W.

Waggoner, 55.

Walton, Parrey, 28.

Webbe, John, 88.

Wilson, Sir William, 139.

Winde, William, 88.

Wiffing, William, 59.

Wren, Sir Christopher, 89.

Wright, Michael, 40.

Wyck, John Van, 133.

Wyck, Thomas Van, 132.

Z.

Zouft, Gerard, 43.

F I N I S.

Additional Lives to the First Edition of Anecdotes of Painting in England.

In Vol. II. Page 36, after John Smithson, add

—— BUTLER

a name preserved only by Peacham, in whose time Butler seems to have been still living, for speaking of Architecture and of the Lord Treasurer Salisbury, “ who, he adds, as he favoureth all learning and excellency, so he is a principal patron of this art, having lately employed Mr. Butler and many excellent artists for the beautifying his—— especially his chapel at Hatfield.

Page 40, after Thomas Antony, add

THOMAS BUSHELL

was probably a medallist of the same age. In the year 1737 Mr. Compton produced at the Antiquarian Society, as I find by their minutes, a gold medal, larger than a crown piece; on one side Lord Chancellor Bacon in his hat and robes, with this legend, Bacon Viceco. Sct. Alb. Angliæ Cancell. On the reverse, Thomas Bushell. Deus est qui clausa recludit.

Page 106, after John Priwitzer, add

GEORGE JAMESONE *

was the Vandyck of Scotland, to which title he had a double pretension, not only having surpassed his countrymen as a portrait-painter, but from his works being sometimes attributed to Sir Antony, who was his fellow-scholar, both having studied under Rubens at Antwerp.

Jamesone was son of Andrew Jamesone, an architect, and was born at Aberdeen in 1586. At what age he went abroad, or how long he continued there, is not known. After his return, he applied with indefatigable industry to portrait in oil, tho' he sometimes practiced in miniature, and in history and landscape too. His largest portraits † were generally somewhat less than life. His excellence is said to consist in delicacy and softness, with a clear and beautiful colouring, his shades not charged, but helped by varnish, with little appearance of the pencil. There is a print of him, his wife Isabella Tosh and a young son, painted by himself in 1623, engraved by Alexander Jamesone, his descendent, in 1728, and now in the possession of Mr. John Alexander, limner at Edinburgh his great grandson, with several other portraits

* The materials of this article were communicated by Mr. John Jamesone wine-merchant in Leith, who has another portrait of this painter by himself, 12 inches by 10.

† His earliest works are chiefly on board, afterwards on a fine linen cloth, smoothly primed with a proper tone to help the harmony of his shadows. His best works were from 1630 to his death.



Bannerman Sculp.

GEORGE JAMESONE.

portraits of the family, painted by George; particularly another of himself in his school, with sketches both of history and landscape, and with portraits of Charles 1st. his Queen, Jamesone's wife, and four others of his works from the life.

When King Charles visited Scotland in 1633, the magistrates of Edinburgh, knowing his majesty's taste, employed Jamesone to make drawings of the Scottish monarchs, with which the King was so much pleased, that inquiring for the painter, he sat to him and rewarded him with a diamond ring from his own finger.

It is observable that Jamesone always drew himself with his hat on, either in imitation of his master Rubens, or on having been indulged in that liberty by the King when he sat to him.

Though most of the considerable families in Scotland are possessed of works by this master, the greatest collection of them is at Taymouth, the seat of the Earl of Breadalbane; Sir Colin Campbell of Glenorchy, his Lordship's ancestor, having been the chief and earliest patron of Jamesone, who had attended that gentleman on his travels. From a MS. on vellum, containing the genealogy of the house of Glenorchy, begun in 1598, are taken the following extracts, written in 1635, page 52;

“ Item, The said Sir Coline Campbell (8th. Laird of Glenorchy) gave unto George Jamesone, painter in Edinburgh, for King Robert and King David Bruyffes, Kings of Scotland, and Charles the 1st King of Great Brittain France and Ireland, and his Majesties Quein, and for nine more of the Queens of Scotland their portraits, quhilks are set up in the hall of Ballock [now Taymouth] the sum of tua hundreth thrie scor punds.”

“ Mair

“ Mair the said Sir Coline gave to the said George Jamesone for the Knight of Lockow's Lady, and the first Countess of Argyll, and six of the Ladys of Glenurquhay their portraits, and the said Sir Coline his own portrait, quihiks are set up in the chalmer of Deas of Ballock, ane hundreth four scoire pundis.”

Memorandum. In the same year 1635 the said George Jamesone painted a large genealogical tree of the family of Glenorchy, 8 feet long and 5 broad, containing in miniature the portraits of Sir Duncan Campbell of Lockow, of Archibald Campbell his eldest son, first Earl of Argyll, and of Sir Coline Campbell his Second son, first Laird of Glenorchy, together with the portraits of eight successive Knights, Lairds of Glenorchy, with the branches of their inter-marriages, and of those of their sons and daughters, beautifully illuminated. At the bottom of which tree the following words are painted on a scroll; “ The genealogie of the Hous of Glenurquhie, whereof is descendit fundrie nobill and worthie houses, 1635, *Jamesone faciebat.*”

Besides the foregoing, Lord Breadalbane has at Taymouth, by the same hand, eleven portraits of Lords and Ladies of the first families in Scotland, painted in 1636 and 1637.

From the extract above, it appears that Jamesone received no more for each of those heads than twenty pounds Scots, or one pound thirteen shillings and four-pence English: Yet it is proved by their publick records that he died possessed of an easy fortune, which he left to his three daughters, two of whom were honorably married. One of them, named Mary, distinguished herself by admirable needlework, a piece of which used to be exhibited on festivals in the Church of St. Nicholas at Aberdeen. Her descendent Mr. Thomson of Portletham has an original picture of her father by himself. Three small portraits
of

of the house of Haddington are in the possession of Thomas Hamilton Esq. of Fala.

Many of Jamesone's works are in both colleges of Aberdeen. The Sibyls there, it is said, he drew from living beauties of that city. Mr. Baird of Auchmedden in Aberdeenshire has in one piece three young Ladies, cousins, of the houses of Argyle, Errol and Kinnoul, their ages, six, seven and eight, as marked on the side of the picture. The same Gentleman has a small whole length of William Earl of Pembroke, by some ascribed to Vandyck. At Mr. Lindsay's of Wormeston in Fife is a double half length of two boys, of that family, playing with a dog, their ages five and three, 1636.

There is a perspective view of Edinburgh by Jamesone, with a Neptune on the fore ground.

Having finished a fine whole length of Charles I. he expected the magistrates of Aberdeen would purchase it for their hall, but they offering him too inconsiderable a price, he sold it to a gentleman in the north of England.

Jamesone had many scholars, particularly Michael Wright, mentioned in the third Volume of these Anecdotes. His own portrait is in the Florentine chamber of Painters.

Though Jamesone is little known in England, his character as well as his works were greatly esteemed in his own country. Arthur Johnston, the Poet, addressed to him an elegant Epigram on the picture of the Marchioness of Huntley, which may be seen in the works of that author printed at Middleburgh in 1642. The portrait itself is extant in the collection of the Duke of Gordon; and in the Newton-college of Aberdeen is the picture of Doctor Johnston himself by the same hand. A Latin Elegy composed by David Wedderburn was
printed

printed on his death, which happened in 1644 at Edinburgh, where he was interred in the church-yard by the Gray-friars, but without any monument.

By his will, written with his own hand in July 1641, and breathing a spirit of much piety and benevolence, he provides kindly for his wife and children, and leaves many legacies to his relations and friends, particularly to Lord Rothes the King's picture from head to foot, and Mary with Martha in one piece: to William Murray he gives the medals in his coffer, makes a handsome provision for his natural daughter, and bestows liberally on the poor. That he should be in a condition to do all this, seems extraordinary, his prices having been so moderate; for enumerating the debts due to him, he charges Lady Haddington for a whole length of her husband, and Lady Selon's of the same dimensions, frames and all, but three hundred marks; and Lord Maxwell for his own picture and his Lady's, to their knees, one hundred marks; both sums of Scots money.

Mr. Jamisone * has likewise a memorandum written and signed by this Painter, mentioning a MS. in his possession, "containing two hundred leaves of parchment of excellent write adorned with diverse historys of our Saviour curiously limned," which he values at two hundred pounds sterling, a very large sum at that time! What is become of that curious book is not known.

* So the name is now written, not Jamefone.



Petitot.

*S.^r Toby
Matthews.*

Torrentius.

JOHN PETITOT

was patronized by the two monarchs, who of late years have given the noblest encouragement to artists, Charles 1st. and Louis 14th. He deserved their protection as a genius, and has never been equalled in enamel. Zincke alone has once or twice, and but once or twice, produced works that might stand in competition with any single performance of Petitot.

The latter was born at Geneva in 1607; his father, a sculptor and architect, having passed part of his life in Italy, had retired to that city. The son was designed for a jeweller, and having frequent occasion to make use of enamel, he attained such a tone of colour, that Bordier, who afterwards became his brother-in-law, conceived, that if Petitot would apply himself to portrait, he might carry the art to great perfection. Though both wanted several colours, which they knew not how to prepare for the fire, their attempts had great success. Petitot executed the heads and hands, Bordier, the hair, draperies and grounds.

In this intercourse of social labour, the two friends set out for Italy. As painters, the treasures of the art were open to them; as enamellers, they improved too by frequenting the best chymists of that country; but it was in England that they were so fortunate as to learn the choicest secrets in the branch to which they had devoted themselves. Sir Theodore Mayern, first physician to Charles, and a great chymist, communicated to them the process of the principal colours which ought to be employed in enamel, and which surpassed the famous vitrifications of Venice and Limoges.

Mayern

Mayern introduced Petitot to the King, who knighted and gave him an apartment in Whitehall. The French author of the *Abregé de la Vie des plus fameux Peintres*, whom I copy, and am sorry to criticize while I am indebted to him, says, that Vandyck seeing some designs of Petitot at the King's goldsmith's, and informing himself of the author, advised him to quit the profession of jeweller, and apply himself to painting portraits in enamel. But the biographer had told us that that step was already taken; and surely had not been abandoned during a long stay in Italy. What the same writer adds, that Vandyck gave him instructions, when Petitot copied the works of that master, and that his copies from Vandyck are his best performances, is much more agreeable to probability and fact. The magnificent whole length of Rachel de Rouvigny Countess of Southampton, in the collection of the Duke of Devonshire, is painted from the original in oil by Vandyck, in the possession of Lord Hardwicke, and is indubitably the most capital work in enamel in the world; it is nine inches three quarters high, by five inches and three quarters wide; and though the enamel is not perfect in some trifling parts, the execution is the boldest and the colouring the most rich and beautiful that can be imagined. It is dated 1642. His Grace has a head of the Duke of Buckingham by the same hand; with the painter's name and the date 1640; consequently a copy performed * after the Duke's death. In the same collection is a portrait of a middle-aged man in armour, inclosed in a case of tortoiseshell, the person unknown, but inferior to none I have seen of this master. The Duchess of Portland has another of the Duke of Buckingham, exactly the same as the preceding; Charles

* It is evidently copied from the Duke's portrait in his family-piece by Hon-
thorpe at Kensington.

first and his Queen, and the Lady Morton, governess of the royal children, who is celebrated by Waller. I have a fine head of Charles 1st. in armour, for which he probably sat, as it is not like any I have seen by Vandyck; James 2d. when Duke of York, freely painted, though highly finished, and I suppose done in France; a very large and capital one of his sister Henrietta Duchess of Orleans, exquisitely laboured; a very small, but fine head of Anne of Austria; another of Madame de Montespan; and a few more of less note, but all of them touched in that minute and delicate style, into which he afterwards fell in France, and which, though more laboured, has less merit in richness of tints, than his English works. Vanderdort mentions a carving by Petitot from Titian's Lucretia, in which way I find no other account of his attempts, though, as his father was a sculptor, he probably had given his son some instructions.

The tragic death of his royal protector was a dreadful stroke, says his biographer, to Petitot, who attended the exiled family to Paris. I question, as so few English portraits appear by his hand, and none that I know later than 1642, whether the Civil War did not early drive him back to France; but Bordier undoubtedly remained here sometime longer, having been employed by the parliament to paint a memorial of the battle of Naseby, which they presented to Fairfax their victorious general. This singular curiosity is now in my possession, purchased from the Museum of Thoresby, who * bought it, with other rarities, from the executors of Fairfax. It consists of two round plates each but an inch and half diameter, and originally served, I suppose,

* I have the receipt of the executors of Fairfax to Thoresby, who paid 185 l. for his purchases. He has, at the end of his *Ducatus Leodienfis*, in the account of his own Museum, given a more minute description of these enamels.

suppose, for the top and bottom of a watch, such enamelled plates being frequent to old watches instead of crystals. On the outside of that which I take for the bottom, is a representation of the House of Commons, as exhibited on their seals by Simon. Nothing can be more perfect than these diminutive figures; of many even the countenances are distinguishable. On the other piece, within, is delineated the battle of Naseby; on the outside is Fairfax himself on his chestnut horse, men engaging at a distance. The figure and horse are copied from Vandyck, but with a freedom, and richness of colouring, perhaps surpassing that great master. Under the horse, one reads P. B. fecit. This is the single work which can with certainty be allotted to Bordier alone, and which demonstrates how unjustly his fame has been absorbed in the renown of his brother-in-law. Charles 2d. during his abode in that kingdom took great notice of Petitot; and introduced him to Louis, who, when the restoration happened, retained Petitot in his own service, gave him a pension and lodged him in the Louvre. Small portraits of that monarch by this great enameller, are extremely common, and of the two Queens, his mother and wife.

In 1651 he married Margaret Cuper; the celebrated Drelincourt performed the ceremony at Charenton; for Petitot was a zealous protestant, and dreading the consequences of the revocation of the edict of Nantes in 1685, he begged permission of the King to retire to Geneva. Louis, who did not care to part with so favorite a painter, and who perhaps thought that an enameller's religion was not composed of sterner stuff, than the great Turenne's, eluded his demand; and at last being pressed with repeated memorials, sent Petitot to Fort-l'èveque, and Bossuet to convert him. The subtle apostle, who had woven such a texture of devotion and ambition, that the latter was
scarce



John Rowel.—



scarce distinguishable from the former, had the mortification of not succeeding, and Petitot's chagrin bringing on a fever, he at last obtained his liberty, now almost arrived at the age of fourscore, which makes it probable that his conversion rather than his pencil had been the foundation of detaining him. He no sooner was free, than he escaped with his wife to Geneva in 1685. His children, who dreaded the King's wrath, remained at Paris, and throwing themselves at his feet, implored his protection. His Majesty, says my author, received them with great goodness, and told them, he willingly forgave an old man, who had a whim of being buried with his fathers.—I do not doubt but this is given, and passed at the time, for a bonmot—but a very flat witticism cannot depreciate the glory of a confessor, who has suffered imprisonment, resisted eloquence, and sacrificed the emoluments of court-favour to the uprightness of his conscience. Petitot did not wish to be buried with his fathers, but to die in their religion.

Returned to his country, the good old man continued his darling profession. The King and Queen of Poland desired to be painted by his hand, and sent their portraits to be copied by him in enamel, but the messenger finding him departed, proceeded to Geneva, where he executed them with all the vigour of his early pencil. The Queen was represented sitting on a trophy, and holding the picture of the King. For this piece he received an hundred Louis d'or's.

So great was the concourse to visit him, that he was obliged to quit Geneva and retire to Veray, a little town in the canton of Berne, where as he was painting his wife, an illness seized and carried him off in a day, in 1691, at the age of fourscore and four. He had had seventeen children; one of his daughters, a widow, was living in 1752. My portrait of Charles 1st. came from one of his sons, who was a major

jour in our service. Of the rest, one only attached himself to his father's art and practiced in London, his father often sending him his works for models. This son painted in miniature too, and left descendents, who are settled at Dublin.

It is idle to write a panegyric on the greatest man in any vocation. That rank dispenses with encomiums, as they are never wanted but where they may be contested. Petitot generally used plates of gold or silver, seldom copper. In the dawn of his reputation he received twenty guineas for a picture, which price he afterwards raised to forty. His custom was to have a painter to draw the likeness in oil, from which he made his sketches, and then finished them from the life. Those of Louis he copied from the best pictures of him, but generally obtained one or two sittings for the Completion. His biographer says, that he often added * hands to his portraits; I have seen but one such, the whole length of Lady Southampton; and that at Loretto there is of his work an incomparable picture of the Virgin. A collector at Paris possesses more than thirty of this great master's performances, particularly the portraits of Mesdames de la Valiere, Montespan, Fontanges &c. Another has those of the famous Countess d'Olonne, the Duchesses of Bouillon, and other ladies of the court. Van Gunst engraved after Petitot the portrait of Chevreau.

Of Bordier, we have no fuller account than this incidental mention of him; yet I have shown that his is no trifling claim to a principal place among those artists whose works we have most reason to boast. I wish this clue may lead to farther discoveries concerning him!

* He specifies one at Paris of Michel L'afne, the engraver, a large oval with hands, of which one rests on his breast.





Spoe pinx.

SEVONYANS.

Bannerman sculp.

Additional Lives to the First Edition of Anecdotes of Painting in England.

Vol. III. Page 60, after Henny, add

H E R B E R T T U E R

Was second son of Theophilus Tuer, by Catherine, neice of Mr. George Herbert the poet: his grandfather and great-grandfather were vicars, the former of Elfenham in Essex, the latter of Sabridgeworth in Hertfordshire, towards the latter end of Elizabeth. Herbert, who received his name from his maternal uncle, withdrew with his youngest brother Theophilus, into Holland, after the death of Charles 1st. The latter followed arms; Herbert applied to painting, and made good progress in portraits, as appears by some small ones of himself and family, now in England, where however they are little known. A print of Sir Lionel Jenkins, probably drawn at Nimeguen, is from a picture by Tuer. He married two wives, Mary Van Gamenen, daughter of a procurer of Utrecht, and Elizabeth Van Heymenbergh. John, his son by the first, was resident at Nimeguen with his mother-in-law in 1680, at which time Herbert was dead. It is believed that he died at Utrecht, where in the Painter's-hall is said to be a head finely coloured by him.

Page 87, after Lewis Payne, add

C H R I S T I A N R E S I N

The celebrated seal-cutter, best known by his baptismal name, was born at Drontheim in Norway and bred a silver-smith. He was driven by a storm on the coast of Scotland, tho' intending for England. He worked two years at Aberdeen for one Melvin a silver-smith, and arrived in London the third day of the Conflagration 1666. He had never attempted to engrave stones till settled in England. He was confined in the Tower for four years on suspicion of engraving dies for coining, but was released without a trial. These imperfect notes are all I find relative to this Artist, whom Mr. Vertue calls Resin Senibr, whence and from it's more modern air I conclude the Mezzotinto exhibits his son, who probably followed his father's profession.

Page 134, after Sir Martin Beckman, add Henry Van Straaten and
J. Woolaston

H E N R Y V A N S T R A A T E N

A Landscape-painter, resided in London about the year 1690 and afterwards. He got much money here, but squandered it as fast. One day sitting down to paint, he could do nothing to please himself

self. He made a new attempt, with no better success. Throwing down his pencils, he stretched himself out to sleep, when thrusting his hand inadvertently into his pocket, he found a shilling; swearing an oath, he said, it is always thus when I have any money. Get thee gone, continued he, throwing the shilling out of the window, and returning to his work, produced one of his best pieces. This story he related to the gentleman who bought the picture. His drawings are in the style of Ruissdale and Berghem.

J. WOOLASTON

Born in London about 1672, was a portrait-painter, and happy in taking likenesses, but I suppose never excellent, as his price was but five guineas for a $\frac{3}{4}$ cloth. He married the daughter of one Green, an attorney, by whom he had several children, of which one son followed his father's profession. In 1704 the father resided in Warwick-lane, and afterwards near Covent-garden. He died an aged man in the Charter-house. Besides painting, he performed on the Violin and flute, and played at the concert held at the house of that extraordinary person, Thomas Britton, the smallcoal-man, whose picture he twice drew, one of which portraits was purchased by Sir Hans Sloane, and is now in the British Museum. There is a mezzotinto from it. T. Britton, who made much noise in his time, considering his low station and trade, was a collector of all sorts of curiosities, particularly drawings, prints, books, manuscripts on uncommon subjects, as mystic divinity,

divinity, the philosopher's stone, judicial astrology, and magic; and musical instruments, both in and out of vogue. Various were the opinions concerning him: Some thought his musical assembly only a cover for seditious meetings; others for magical purposes. He was taken for an Atheist, a Presbyterian, a Jesuit. But Woolaston the painter and the father of a gentleman from whom I received this account, and who were both members of the music-club, assured him that Britton was a plain, simple, honest man, who only meant to amuse himself. The subscription was but ten shillings a year: Britton found the instruments, and they had coffee at a penny a dish. Sir Hans Sloane bought many of his books, and MSS. (now in the Museum) when they were sold by auction at Tom's coffee-house near Ludgate.

after Sir Ralph Cole, add

H E F E L E

A German, came over as a soldier in king William's Dutch troops, obtained his discharge, and remained here several years, dying, it is said, in queen Anne's reign. He painted landscapes, flowers and insects neatly in water-colours, but with too little knowledge of chiaro scuro. He sold a few of his works to collectors, and the rest, being very poor, to printfellers. They are now very scarce. Mr. Willett, a merchant and virtuoso in Thames-street, has about thirty, and Mr. Chadd, jeweller in Bond-street, about a dozen.

A
C A T A L O G U E
O F
E N G R A V E R S,

Who have been born, or resided in

E N G L A N D;

D I G E S T E D B Y

Mr. H O R A C E W A L P O L E

From the MSS. of

Mr. G E O R G E V E R T U E;

To which is added

An Account of the L I F E and W O R K S
of the latter.

And Art reflected Images to Art. ----- P O P E.

S T R A W B E R R Y - H I L L :
P R I N T E D in the Y E A R M D C C L X I I I .

DIRECTION to the BINDER.

This volume should not be lettered as the fourth, but as a detached piece; another volume of the Painters being intended, which will compleat the work.

A
C A T A L O G U E
O F
E N G R A V E R S.

WHEN the monarchs of Egypt erected those stupendous masses, the pyramids, for no other use but to record their names, they little suspected that a weed growing by the Nile would one day be converted into more durable registers of fame, than quarries of marble and granite. Yet when paper had been invented, what ages rolled away before it was destined to it's best service! It is equally amusing to observe what obvious arts escape our touch, and how quickly various channels are deduced from a source when once opened. This was the case of the press: Printing was not discovered till about the year 1430: In thirty years more it was applied to the multiplication of drawings. Authors had scarce seen that facility of dispersing their works, before painters received an

A

almost

almost equal * advantage. To each was endless fame in a manner ensured, if they had merit to challenge it. With regard to prints, the new discovery associated the professors in some degree with the great masters whose works they copied. This intimate connection between painters and engravers makes some account of the latter a kind of necessary supplement to the history of the former. But if this country has not produced many men of genius in the nobler branch, it has been still more deficient in excellent engravers. Mr. Vertue had been alike industrious in hunting after monuments of the latter profession; he was of it himself; but as the artists were less illustrious, his labour was by far more unsuccessful. 'Till the arrival of Hollar the art of engraving was in England almost confined to portraits. Vertue thought what was produced here before the reign of king James, of so little consequence, that in a sketch which he had made for a beginning, he professedly dates his account from the year 1600. If I take it up earlier, it is merely to give a compleat history, which will be comprehended in few lines, and the materials for which I have chiefly gathered from his papers, and from the *Typographical Antiquities* of Mr. † Ames.

Mr.

* Want of colouring is the capital deficiency of prints; yet even this seems attainable. Monsieur le Blon, who will be mentioned hereafter, invented coloured prints, and did enough to show the feasibility. His discovery was neglected, as the revival of encaustic painting has been lately; though the advantages of each art are so obvious and so desirable.

† Joseph Ames, secretary of the Society of Antiquaries, was originally a ship-chandler in Wapping. Late in his life he took to the study of antiquities, and besides his quarto volume, containing accounts of our earliest printers and their works, he published a list in duodecimo of English heads, engraved and mezzotinto, and drew up the *Parentalia* from Mr. Wren's papers. He died in 1759. His library and prints were sold by auction in the following year.

Mr. Evelyn says * the art of engraving, and working off from, plates of copper did not appear 'till about the year 1490. That is, it was not brought to perfection from the hints gathered from topography: Yet it is certain that in 1460 Maso Finiguerra, a goldsmith of Florence, by an accident that might have given birth to the rolling-press, without the antecedent discovery of printing, did actually light upon the method of taking off stamps from an engraved plate, Casting a piece of such plate into melted brimstone, he observed that the exact impression of the engraving was left upon the surface of the cold brimstone, marked by lines of black. He repeated the experiment on moistened paper, rolling it gently with a roller. It succeeded. He communicated the discovery to Baccio Baldini, of his own profession and city. The latter pursued the invention with success, and engraved several plates from drawings of Sandro Boticello, which being seen by Andrea Mantegna, he not only assisted Baldini with designs, but cultivated the new art himself. It had not long been in vogue before Hugo da Carpi tried the same experiment with wood, and even added a variety of tints by using different stamps for the gradations of lights and shades; a method revived here some years ago with much success by Kirkall, and since at Venice by Jackson; though very imperfectly.

From Italy Engraving soon travelled into Flanders, where it was first practiced by one Martin of Antwerp. He was followed by Albert Durer, who carried the art to a great height, considering how bad the taste was of the age and country in which he lived. His fidelity to what he saw was at once his fame and misfortune; he was happy in copying nature, but it was nature disguised and hid under
ungrace-

* *Sculptura* p. 35.

ungraceful forms. With neither choice of subjects or beauty, his industry gave merit even to ugliness and absurdity. Confining his labours almost wholly to religious and legendary histories, he turned the Testament into the history of a Flemish village; the habits of Herod, Pilate, Joseph, &c. their dwellings, their utensils and their customs, were all gothic and European; his virgin Mary was the heroine of a Kermis. Lucas of Leyden imitated him in all his faults and was still more burlesque in his representations. It was not till Raphael had formed Marc Antonio, that engraving placed itself with dignity by the side of painting.

When the art reached England does not appear. It is a notorious blunder in Chambers *, to say that it was first brought from Antwerp by Speed in the reign of James I. In some degree we had it almost as soon as printing; the printers themselves using small plates for their devices and rebus's: Caxton's Golden † Legend has in the beginning a groupe of saints, and many other cuts dispersed through the body of the work. It was printed in 1483. The second edition of his game at Chefs had cuts too. So has his *Le Morte de Arthur*. Wynkyn de Worde, Caxton's successor, prefixed to his edition of the Statutes in the sixth year of Henry VII. a plate with the king's arms, crests, &c. a copy of which is given, in the life of Wynkyn, by Mr. Ames in his *Typographical Antiquities*, p. 79. The same printer exhibited several books adorned with cuts, some of which are particularly described by his Biographer, in pages 87, 88, 89, & sequentibus.

The subsequent printers continued to ornament their books with wooden cuts. One considerable work, published by John Rastell, was
 distin~

* Dictionary. Edit. of 1728. Art. Printing.

† Ames, p. 35.

distinguished by prints of uncommon merit for that age. It was called *The Pastyme of the People*, and by bishop Nicholson in his Historical Library, *Rastell's Chronicle*. This scarce book, of a very large size, I saw at the auction of Mr. Ames's library; it had many cuts, eighteen of which were in great folio, representing the kings of England, so well designed and boldly executed as to be attributed to Holbein, though I think they were not of his hand. I shall mention but one more book with wooden cuts (though several are recorded by Ames). It is Grafton's *Chronicle* *, printed in 1569, and containing many heads, as of William the Conqueror, Henry VIII. and queen Elizabeth, &c. Yet though even portraits were used in books, I find no trace of single prints being wrought off in that age. Those which I have mentioned in a † former volume as composing part of the collection of Henry VIII, were probably the productions of foreign artists. The first book that appeared with cuts from copper-plates, at least the first, that so industrious an enquirer as Mr. Ames ‡ had observed, was, "The Birth of Mankind, otherwyse called, The Woman's Book," dedicated to queen Catherine and published by Thomas Raynalde in 1540, with many small copper cuts, but to these no name was affixed. The earliest engraver that occurs was

THOMAS GEMINUS, or GEMINIE,

1545 } As he calls himself in a title-page which I shall mention
 presently. The little that is known of him is collected from
 his works. Of these was

B

Thomæ

* Ames, p. 204.

† Anecdotes of Painting, vol. i. p. 58.

‡ P. 219.

Thomæ Gemini Lyfienfis compendiofa totius Anatomies delineatio, ære exarata, folio 1545. "These plates, says Ames *, are some of the first rowling-press printing in England." This was a new edition of Vesalius's Anatomy, which was first published at Padua in 1542 with large wooden cuts, which cuts Geminus imitated on copper-plates; though, says Vertue, "I question whether more than the title-page, to which he has put his name, was the work of Geminus; the most and best part of the graved figures were probably copied from the wooden cuts in Vesalius by a better hand." The first edition was dedicated to Henry VIII. Geminus afterwards published a translation by Nicholas Udal of the same work in 1552, and dedicated it to Edward VI. The translator in his preface says, "Accepte therefore, jentill reader, this Tractise of Anatomie, thankfully interpreting the labours of Thomas Gemini, the workman. He, that with his great charge, watch and travayle hath set out these figures in pourtrature, will most willingly be amended, or better perfected of his own workmanship, if admonished." Vertue having quoted this passage, owns, that the writing to all these plates was surely graved by Geminie, and probably some parts or members of the bodies. We do not contend for the excellence of Geminie's performances. It is sufficient that we have ascertained so early an engraver in England. Vertue adds, that Geminie published another small work, with copper cuts, relating to midwifry two years before. I do not know whether he means two years before the first or the second of his editions of Vesalius. It is certain that Ames does not specify such a work, though in page 304, he acknowledges that there are books printed by Geminie of an earlier date than any he had seen; for

Gemi-

* Ames, p. 218.

Geminie was not only an engraver but a printer; and dwelled in Blackfriars. Thence he published, a Prognostication, &c. relating to the weather, the Phænomena of the Heavens, &c. with a number of cuts. *Imprinted by Thomas Geminie*, quarto, and another edition of his Anatomy in 1559, dedicated to queen Elizabeth.

So congenial an art as Engraving, when once discovered, could not fail to spread in an age of literature. That accomplished prelate, archbishop Parker, who thought that whatever tended to enlighten and civilize the human mind, was within his province, seems to have been the most conspicuous patron of the arts in the reign of Elizabeth. I have mentioned before * that he employed in his palace at Lambeth a painter and two or three engravers. Of these the chief was

REMIGIUS HOGENBERGH,

Of whom I can give the reader no farther information, than what he has received already, that Hogenbergh twice engraved the archbishop's head, which Vertue thought was the first portrait engraved in England; and a genealogy of the kings of England. Remigius had a brother, who either was in England or worked for Englishmen, his name

FRANCIS HOGENBERGH;

1555 } By his hand is extant a print of queen Mary I, dated 1555; if this was executed in her reign, it was antecedent to that of Parker: but it might not be done here, or might be performed after her death,

* Anecdotes of Painting, vol. i. p. 163.

death, and allude only to her æra. Under it is written, *Veritas Temporis Filia*. In the set of Saxton's maps he engraved those of Gaul and Belgium. Of his works abroad Vertue had seen views in Bruin's *Civitates Orbis Terrarum*, printed at Cologne in 1572, in conjunction with Simon Novellani and George Hofnagel; and others in Abraham Ortelius's *Theatrum Orbis Terrarum*, in which he was assisted by Ferdinand and Ambrose Arsen, Antwerpia 1570. The map of England in this collection was the work of Humphrey Lhuyd of Denbighshire, as that of Spain was of Thomas Geminus, whom I have already mentioned. Engraving was on no contemptible foot in England when we had professors * worthy of being employed to adorn Flemish editions; Flanders was at that time a capital theatre of arts and learning.

Dr. WILLIAM CUNYNGHAM,

1559 } A physician of Norwich, was also an author and engraver.
 } In his *Cosmographical Glasse*, a fine copy of which is described by Ames †, are many cuts and a large map of Norwich, some of the plates engraved by the doctor's own hand. It was printed in folio in 1559, and dedicated to the lord Robert Dudley, afterwards the well-known earl of Leicester.

R A L P H

* Ortelius himself commends the English engravers, and besides those I have specified, he names Antony Jenkenfon, who flourished in 1562, and Robert Leeth, a man skillfull in taking the plot of a country. See Ames, p. 540.

† *Ib.* p. 237.

RALPH AGGAS

1578 } Was a surveyor, and related to Edward Aggas a printer *.
 } Ralph published what I should have concluded a book, as he called it *Celeberrimæ Oxoniensis Academiæ, &c. elegans simul & accurata descriptio*; but Ames who is not very explicit, seems to speak of it as a map, saying it was three feet by four; and he adds that Cambridge was *done* about the same time, that is, in 1578. Aggas made a map of Dunwich in 1589, which I have mentioned †, and a large plan and view of London, which was re-engraved by Vertue, and of which in one of his MSS. he gives the following account;

“ A plan and view of London, with the river Thames and adjacent parts, being the most ancient prospect in print. This was reported to have been done in Henry 8, or king Edward 6th's time; but from several circumstances it appears to be done early in the beginning of queen Elizabeth's reign, about 1560; being cut in several blocks of wood. The prints thereof being now of the greatest scarcity, no copies perhaps preserved, being put up against walls in houses, therefore in length of time all decayed or lost. *Civitas Londinum*. Probably this was published by Ralph Aggas, as he himself mentions in that plan of Oxford, done after this was begun. But it must be observed that this very impression is a second publication, with the date 1618, and that there are several alterations from the first in this; and particularly, instead of the arms as queen Elizabeth bore them, those of king James I. are (England, France and Scotland) put in the place of them.

C

* Ames, p. 389.

† Anecdotes of Painting, vol. i. p. 157.

them. And in the first have been explanations of the remarkable places in the city and suburbs, as may be observed in many places by letters of reference. The length of this printed plan, 6 feet 3 inches, by 2 feet 4 inches, contained in six sheets and two half sheets, I believe the full extent in length, but I apprehend the notes of explanation were at bottom printed on slips of paper to be added." Vertue then specifies buildings or absence of buildings which affix this plan to the æra in which he concludes it printed originally; as the water-gate at the palace of Westminster, called the *Queen's-bridge*; Northumberland-house wanting, which was not erected in 1560, but was before 1618. Paget-place, so called in 1563, &c. Vertue had taken much pains to ascertain the ancient extent of London, and the scite of it's several larger edificies at various periods. Among his papers I find many traces relating to this matter. Such a subject, extended by historic illustrations, would be very amusing. Les Anecdotes des rues de Paris is a pattern for a work of that kind; but not the last edition; for the author, conducted by the clue of his materials into the ancient histories of France and England, grew so interested in those obselete quarrels, that he tacked to an antiquarian discussion a ridiculous invective against the English and their historians. After authenticating what ever has passed of memorable in each street of Paris, he labours to over turn all that happened at Poictiers and Cressy. Historian of gnats, he quarrels with camels.

H U M P H R Y C O L E,

1572 } A goldsmith, and probably brother of Peter Cole, a painter
 } mentioned by Meres in his Wit's Commonwealth, and in the
 first

first volume of these Anecdotes*; I conclude so, as Humphry engraved a map to a folio bible, which he set forth in 1572, and a frontispiece with queen Elizabeth, the earl of Leicester as Joshua, and lord Burleigh as David. Humphry Cole, as he says himself †, was born in the north of England, *and pertayned to the Mint in the Tower* 1572. I suppose he was one of the engravers that *pertayned* to archbishop Parker, for this edition was called Matthew Parker's Bible. I hope the flattery to the favorites was the incense of the engraver!

JOHN BETTES,

Brother of Thomas Bettes, the painter ‡, was himself both painter and engraver. Meres in the passage above quoted is my authority for the first; Fox in his Ecclesiastical History tells us the second, naming John Bettes as the performer of a pedigree and some vineats (vignettes) for Hall's Chronicle, and speaking of Bettes in 1576 as then dead ||. In the same place is mentioned one Tyrral, of whom I find no other account, nor of Cure, recorded by Meres; nor of his Christopher Switzer §, but that he used to execute wooden cuts for books about the time of archbishop Parker.

WILLIAM

* P. 159.

† Ames, 255.

‡ See Anecdotes of Painting, vol. i. p. 159.

|| Ames, p. 197. in the note.

§ In the Harleian Library was a set of wooden cuts representing the broad seals of England from the conquest to James I. inclusive, neatly executed. Vertue says this was the sole impression he had seen, and believed that they were cut by Chr. Switzer, and that these plates were copied by Hollar for Sandford.

WILLIAM ROGERS,

Is another engraver in Meres's recapitulation of English artists. He engraved a title-page to Linschoten's *Voyages to the East-indies*; and probably the cuts to Hugh Broughton's *Consent of Scriptures*, which have this mark WR, and which Vertue says have been reckoned the first graved plates done in England. But this is a mistake; for Broughton's book was not printed till 1600 *. He also did heads of Q. Elizabeth, of the earls of Essex and Cumberland, of Sir John Harrington in the title plate of his *Orlando Furioso*, of John Gerrard surgeon, and a frontispiece with four small heads.

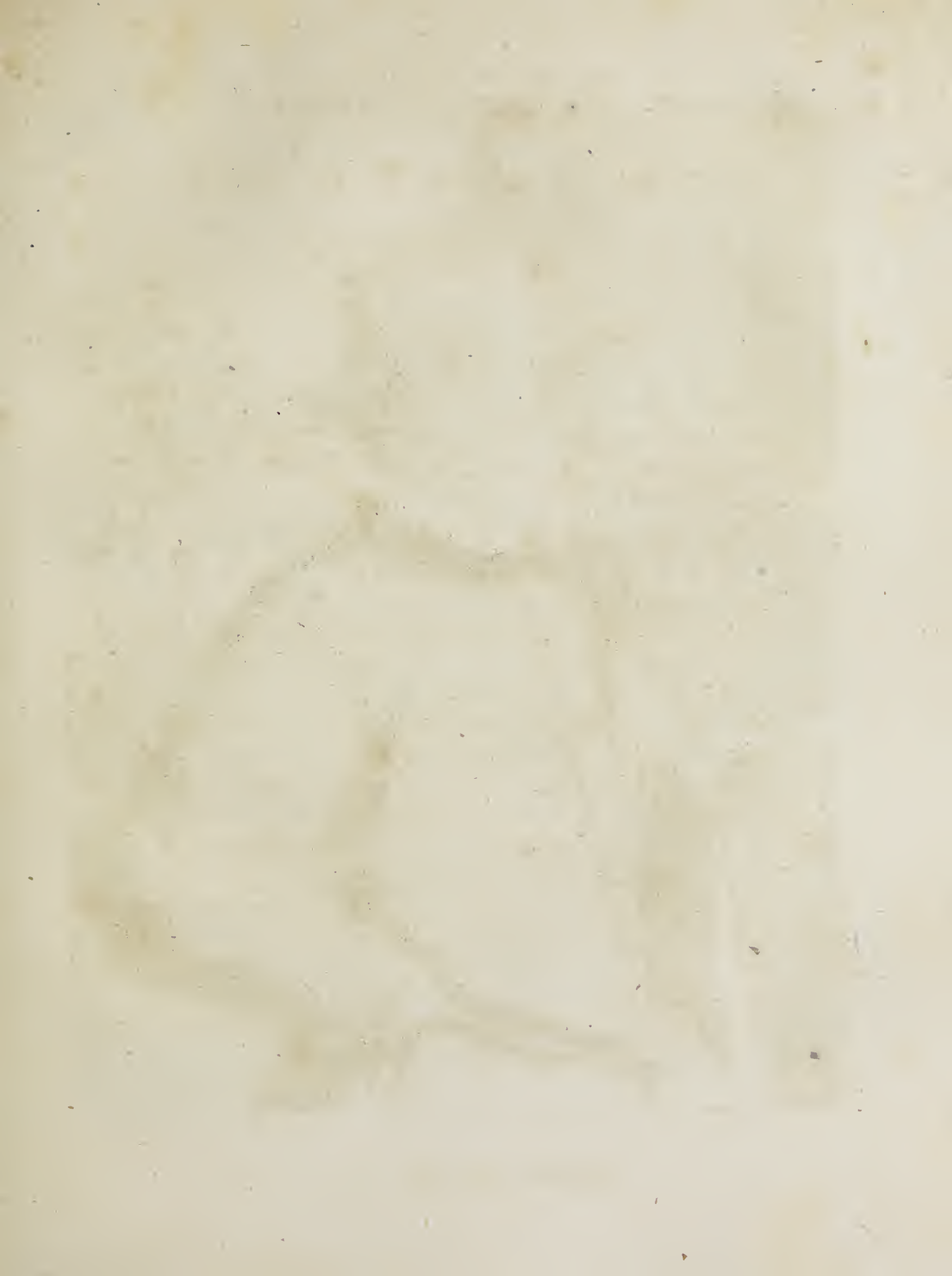
CHRISTOPHER SAXTON,

1580 } To whom we are obliged for the first maps of counties,
 } lived at Tingley near Leeds in Yorkshire, and was servant
 to Thomas † Sekeford esq; master of Requests, and master of the
 Court of Wards. By the encouragement and at the expence of this
 gentleman Saxton undertook and published a compleat set of maps of
 the counties of England and Wales, many of which he engraved him-
 self, and was assisted in others by Remigius Hogenbergh, whom I
 have mentioned, by Nicholas Reynold, by some foreigners, and by
 Augustine Ryther ‡, who made some of the maps of the Spanish in-
 vasion, and who kept a shop near Leaden-hall, and procured a trans-
 lation of Petruccio Ubaldini's Discourse, which he dedicated to the
 lord

* V. Ames, 429.

† His portrait may be seen in Vertue's print of the Court of Wards.

‡ Ames, p. 541, note.





A. Bannerman Sculp

HOEFNAGLE . —

lord admiral Howard in 1690. The county-maps, dedicated to the queen, and adorned with the royal arms, and those of the promoter, master Sekeford, were published by Saxton in 1579; the dates on different plates * showing that the labour of six years, that is from 1574, to 1579, both included, had been bestowed on them. Saxton is commended by Camden and Thoresby, the latter of whom † calls his map of Yorkshire *the best that ever was made of that county*. This rare map was three feet wide; at one corner was a view of York; at another, of Hull. Augustine Ryther had the chief hand in engraving it.

GEORGE HOEFNAGLE

Of Antwerp, was probably in England, mention being made ‡ of a map of Bristol by him, and he certainly engraved a large plate of Nonfuch. He was one of the engravers employed by Ortelius. Vertue says that Mr. Green showed to the society of Antiquaries a quarto containing about fifty copper-plates, engraved in 1592 by James Hoefnagle of Francfort, aged then seventeen, from drawings by his father George, of beasts, birds, flowers, insects, &c.

D

T H E-

* See the particulars in Ames, P p 541, 542. He has also given at length the patent obtained by Mr. Sekeford.

† Ducat. Leod. p. 165, 195.

‡ Ames, p. 538.

T H E O D O R E D E B R I E,

1587 } Whether a Hollander * or a German is uncertain. The first work that I find with his name was the funeral procession of Sir Philip Sidney, of which I have given an account before †, and which was expressly engraved in London. The next was ‡ a title-page with the arms of the lord-keeper Hatton at large, to Wagenaar's Mariner's Mirrour, the second part, published by Antony Ashley in 1588. The last does great honour to De Brie: He cut the curious plates, describing the manners and fashions of the Virginians in the brief and true report of the Newfoundland of Virginia, published by Thomas Hariot, servant of Sir Walter Raleigh, and employed by him in the discovery. This work was printed at Francfort by J. Wechelius in 1590. The cuts were done at De Brie's own expence from drawings of J. White, who was sent thither for that purpose. Picart has copied them in his Religious Ceremonies of all Nations; as Speed from drawings of the same person borrowed the frontispiece of his folio edition in 1611 ||.

R O B E R T

* One Cock, a Dutchman, graved an oval portrait of the queen of Scots in 1559, and from a genuine picture, but it is not clear that he ever was in England.

† Anecdotes of Painting, vol. i. p. 165.

‡ I find this in Vertue's MSS.

|| Ames, p. 563.

R O B E R T A D A M S

Besides the plates which I have mentioned in the first volume of this work, p. 161. drew and engraved representations of the several actions while the Spanish Armada was on the British coasts. These charts were published by Augustine Ryther 1589.

I have now cleared my way to the æra from whence Vertue intended to date his account of our engravers; that is, from the last years of Elizabeth. Yet so unable had he been to amass materials sufficient to be moulded into a history, that I find only brief notes till we approach to modern times. The satisfaction therefore that I cannot give to the antiquary, must be a little compensated by assisting collectors. In default of Anecdotes, I shall form some, however imperfect, lists of the works performed by the elder masters. These will be chiefly supplied from my own collection and from * Ames's printed catalogue of English heads, and may be increased hereafter by curious persons, who will be assisted by this sketch to compile a more extensive and compleat history of the art in England.

R E G I N A L D E L S T R A C K E,

Whose works are more scarce than valuable, flourished under Elizabeth and her successor, in whose reign he probably died. His first print according to the date is the portrait of

Sir

* As they are fully described there and may be found alphabetically, I shall refer the reader thither for many of those prints of which I give no account, that I may not swell this list unnecessarily.

Sir Philip Sidney, done probably soon after his death.

Queen Elizabeth, done after her death.

The Black Prince in an oval, as are most of the following,

Richard Whittington, lord mayor, and his cat.

Gervase Babington bishop of Worcester, æt, fuæ 59, with four latin verses, and this motto, Virtus Dei in infirmitate.

Sir Julius Cæsar, knight, master of the rolls.

Henry V. titles in latin.

Sir Thomas More ; over his head, Disce mori mundo, vivere disce Deo.

Thomas Sutton founder of the Charter-house ; done after his death, 1611, which shows that Elstracke was then living.

Edmund lord Sheffield, president of the North.

Thomas Howard, earl of Suffolk, lord Treasurer of England.

Robert earl of Essex.

Anne Boleyn.

John Harrington baron of Exton.

William Perkins.

Lord Darnley and queen Mary, whole lengths on one plate.

Padesha Shaffallem, the great mogul.

Philip III.

Christian IV.

Sigismund Battori.

The archdukes Albert and Isabella, two plates.

William Knollis viscount Wallingford.

Cardinal Wolfey.

Henry prince of Wales.

Antonio de Dominis.

John Oden Barnevelt lord of Barkley.

Title plate to *Bafilologia*.

Another to Milles's catalogue of honour.

The Stonehouse, 1619.

Edward IV. king of England with devices, &c. and are to be sold by Thomas Geele at the Dagger in Lombard-street. As there is no date to this print, it is uncertain in what year it was done. Vertue in one of his MSS. says, that Thomas Hinde, in 1537, was the first printseller in London; in another place he assigns that rank to George Humble; he no where mentions Geele. It is certain that the name of George Humble is frequently found on prints of the time of Elizabeth, in conjunction with John Sudbury; they lived in Pope's-head-alley; but Hinde and Geele were most probably their predecessors.

Toby Matthews archbishop of York, eight Latin verses, R. E. sculps. He. Holland excudit. are to be sold by George Humble in Pope's-head-alley.

Mary queen of Scots. Jacobi Magnæ Britann. regis mater. She is abundantly dressed, and has the crown, scepter, globe and arms. Sold by Compton Holland, who is sometimes the vender of prints; sometimes takes them off, excudit*. And once at least engraved himself. I have a laboured print by him of Robert earl of Essex, with his arms, crest and titles. The print of Mary is much superior to many of the preceeding.

E

Henry

* G. Humble was also a painter. Among Ames's heads, p. 145, is one of Speed, D. Georgius Humble p. G. Savery sc.

Henry Holland, who published the * *Heroologia Anglicana* was eldest son of Philemon Holland, and I suppose brother of this Compton Holland. In 1613 he travelled into the Palatinate with John lord Harrington. Besides the *Heroologia*, he published *Monumenta sepulcralia Ecclesiæ Sti Pauli Lond.* quarto; and a volume containing the heads of the kings of England from the conquest to the year 1618. These plates, says Vertue, are the same with those in Martin's Chronicle, except the title-page, and the print of William I.

F R A N C I S D E L A R A M

Worked at the same time with Elstracke, and in the same manner, but better and neater; and seems to have survived him. His plates are

William Somers, king Heneryes jester (8th.) from Holbein, are to be sold by Thomas Jenner † at the whitbeare in Cornewell. A whole

* The engraver of those prints has not set his name to them. As they are in a more masterly and free style than cuts done in England at that time, it is probable that Holland carried over the drawings with him, and had them executed abroad; and this will be confirmed by a circumstance I shall mention in the article of Crispin Pass.

† Jenner attempted the art himself with no bad success. I have a small print by him of Sir William Wadd [or Waad] lieutenant of the Tower. Sir William was son of Sir Armigel Wadd of Yorkshire, clerk of the council to Henry VIII. and Edward VI. and author of a book of travels. The son was clerk of the council to Elizabeth, who dispatched him to Spain to excuse her sending away their minister Mendoza, who had been dealing in treasons against her. Sir William behaved with great spirit there, and with as much cleverness afterwards in piecing together a treasonable paper, torn and thrown into the sea by
one

whole length. Long tunic, H. K. on his breast, a chain, and a horn in his hand. Behind him buildings and boys playing. Eight English verses.

Henry VIII.

Queen Mary I. in oval frame.

Sir Thomas Gresham, ditto, with gloves in his hand, large purse to his girdle. Francisco Delaram sculpsit. are to be sold by Jo. Sudbu. and G. Humble.

Queen Elizabeth, after her death, with a long inscription. V. Ames, p. 62.

James I.

Henry prince of Wales, son of James I. in the robes of the garter, with a truncheon.

James Mountagu, bishop of Winchester, 1617, are to be sold by P. Stent.

Henry Percy earl of Northumberland; almost bald, and with very thick beard. Eight English verses, 1619, are to be sold by G. Humble in Pope's-head-alley.

Small neat length of W. Burton of Falde, in an oval, with devices, 1622.

Sir

one Chreiston. Wadd was successively ambassador to the emperor Rodolph, to Henry IV. and to Mary queen of Scots, inspector of the Irish forces, of the privy council to king James, and lieutenant of the Tower, from which post (to his honour) he was removed in 1613 by Robert Carr earl of Somerset, Sir William being a man of too much integrity to be employed in the dark purposes then in agitation. He died at his manor of Battiles Waade [where he built the mansion still standing] in 1623, aged 77. He married Anne daughter of Sir John Hyron. His father Sir Armigel, who lies buried at Hamstead, was the first Englishman that made discoveries in America. See Camden, the English Worthies, Ant. Wood, and Hist. and Antiq. of Essex.

Sir Henry Mountagu, chief justice of the King's-bench, with six Latin verses, &c.

Sir William Segar, garter, principal king at arms.

Robert Abbot, bishop of Salisbury, with six Latin verses, Abra. Car. compos.

John bishop of Lincoln.

Frederick elector Palatine.

Elizabeth, his wife.

Frederick Henry, their eldest son.

Charles prince of Wales.

John King bishop of London.

Mathias De Lobel, Physician.

George Withers, the poet, with eight English verses, and this motto,
Nec habeo, nec careo, nec curo, 1622.

This is the latest date to which I find Delaram's name. The four next were a family of artists, and the best performers in the laboured finical manner of that age.

C R I S P I N P A S S,

Of Utrecht, was a man of letters, and not only industrious to perfect himself in his art, but fond of promoting and encouraging it. This appears particularly by his being at the expence of setting forth Holland's Heroologia, which is expressly said to be published Impensis Crispini Pass, and his not mentioning himself as having any share in engraving the plates, makes me conclude that he recommended the best sculptors among the Flemish. Indeed the prints have merit in themselves, besides being memorials of so many remarkable personages.

sonages. Crispin frequented and studied the best masters, and was sent by prince Maurice to teach drawing in an academy at Paris. At what time he came to England is not clear; none of his works done here are dated, says Vertue, later than 1635, yet he certainly lived some years longer, as in 1643, being then probably very old, he published his book, at Amsterdam, *Dell' Arte di Disegnare e di Pingere*, in Italian, French, high and low Dutch, folio. In the * preface he relates these circumstances of his life, “ Des ma jeune age je me suis adonné à plusieurs exercices; mais je me suis particulièrement attaché à estudier avec les plus fameux maîtres, le sieur Freminent, peintre de sa majesté tres Chretienne, le renommé peintre & *architecte* sieur Petro Paul Rubens, Abr. Bloemart, Paulo Morelson, peintre et *architecte* de Utrecht ---- mais plus particulièrement le tres noble seigneur Vander Burg, avec lequel je visitay l'academie, ou estoient les plus celebres hommes du siecle. L'illustre prince Maurice de heureuse memoire m'envoya à Paris pour enseigner le dessein à l'academie du sieur Pluvinet, premier ecuyer du roy.” He begins with a little geometry, gives directions for the proportions of the human body, for figures in perspective, for drawing in the academy by lamp-light, describes the use of the manekin or layman for disposing draperies, and goes thro' the proportions of horses, lions, bears, leopards, elephants, sheep, cats, and other quadrupeds, birds and fishes. The first division contains thirty plates, the second, seven, and the third, eleven of perspective. Among these, are three cuts by his son, William, cum privileg. du roy tres Chretien. Bleau published a second edition of this work, and to swell the volume, added a great number of old plates, that belonged to other books. Some of the plates have these designations; Ro-

F

bert

* I transcribe from Vertue's extract; I never saw the book.

bert de Vorst inv. R. de Vorst incidit. R. Vandervorst. Except the list of his heads, I have nothing more to add to Crispin's article, but that Peacham, in his *Compleat Gentleman*, styles him, "My most honest loving friend."

Queen Elizabeth, a most sumptuous whole length, with crown, scepter, globe, farthingale, royal arms, bible and sword on a table, carpet and curtain, and twelve Latin verses. Isaac Olivier effigiebat, Crispin vande Passé incidebat, procurante Joanne Waldnelto. This last circumstance, and the paucity of English heads engraved by Crispin, make me doubt whether he ever was in England himself: Perhaps drawings were sent to him, as they have been of late to Houbraaken for the illustrious heads.

James I. in hat and ruff, oval within a square frame; lion and grifon supporting it. Six Latin lines. Crispin de Pass excudit Coloniae. Joannes Meyffens excudit Antwerpiae. As Pass executed this abroad, it is not extraordinary that he should have continued queen Elizabeth's grifon, not knowing that James on his accession had assumed the Scottish supporter. This print is well done, though inferior to the preceding.

Anne of Denmark, a curious print; she is drawn in her hair, young, and with a very broad square sprigged ruff. Six Latin verses. Crispin de Pass f. & excudit Coloniae.

Henry prince of Wales.

Charles prince of Wales, in an oval like the two last. Four Latin verses.

Sir Philip Sidney.

The earl of Essex on horseback.

Maria Philippi 4. Hispan. regis foror.

Thomas

Thomas Percius, nobilis Anglus, conspirationis A. MDCV. initæ princeps. C. van de Pafs exc. See a description of this rare print in Ames, p. 134. There is also a print in quarto of the seven conspirators.

Frederic elector Palatine, young, oval, size of a large octavo, with martial trophies. Crispin Passæus jun. figu. & sculps. This younger Crispin is a son of whom I find no other work. The other children were

W I L L I A M P A S S,

Who engraved a very rare print, which the earl of Oxford bought with the collection of Sir Simonds Dewes, and of which Vertue gives this account : It was a printed sheet, containing the family of James I, and intituled, Triumphus Jacobi regis augustæque ipsius prolis. The king sitting on his throne with his regalia ; on his right the queen and prince Henry leaning on sculls, to intimate they were dead ; on his left prince Charles with his hand on a book, that laid on a table ; an angel above holding two crowns. Near prince Charles stand the king and queen of Bohemia, and before them their seven children. At the bottom of the sheet several Latin and English verses. W. G. scripsit. Will. Pass sculpsit. illustris. Jaco. R. Principique Carolo D. D. eorumque licentiâ & favore excu. Joan. Bill.

In another place Vertue describes a similar print, but does not say where he saw it. The latter is intituled, The progenie of the renowned prince James king of Great Britaine, France and Ireland. The verses in both languages are different from those in the preceding ; to the latter it is said, hæc composuit Johannes Webster ; and the engraver

graver is George * Mountain. To be sold at the Globe over the Exchange. I suppose this plate was copied from that of Pass.

Another print recorded by Vertue contains in a half sheet the king and queen of Bohemia and four of their children. Will. Pass fecit ad vivum figurator 1621. About twenty English verses in two columns at bottom.

I have a very valuable print of the Palatine family on a large sheet, broadways, but without any name of engraver. By the manner I should take it for Sadeler. The king of Bohemia, aged, fat, and melancholy, is sitting with Elizabeth under some trees. One of their sons, in appearance between twenty and thirty, stands by the queen. On the other side are three young children, the least playing with a rabbit. Two greyhounds, a pidgeon, a toad, and several animals are disposed about the landscape, which is rich, and graved with much freedom. The inscription is in French.

Of William Pass I find these other works;

Robert earl of Leicester, head in oval, good, two Latin verses ^P_W fe.

Frances duchess of Richmond and Lenox, half-length, extremely neat, her arms in a shield, on a table lies a book with these words, Constantia coronat. Over her a state. Anno 1625 insculptum à Guilh. Passéo Londinum. This print, which is in my possession, resembles very much a whole-length (I believe by Mytens) of the same great lady, which I bought from the collection of the late earl of Pomfret. There is another of her in her † weeds with the duke's picture at her

* I find but one other print with his name, and that a poor one; it is of Francis White, dean of Carlisle.

† Mr. Masters, author of the History of C. C. C. Cambridge, has another of these.

her * breast at Longleat. But the best portrait of her is in Wilson's Life of James I. The reader would find it well worth his while to turn to it.

Sir John Haywood, L. L. D. died 1627, with emblems. W. Pass, f.

Robert earl of Essex on horseback.

George duke of Buckingham, ditto.

Christian IV. king of Denmark, and Frederick duke of Holstein, both standing in one print.

Darcy Wentworth, æt. 32, 1624.

James I. crowned, and sitting with a sword in his right hand, on which, Fidei Defensor, a death's head on his left on his knee, before him prince Henry with his left hand on a skull on a table. W. Passæus f. & sc. anno domini 1621.

Sir Henry Rich captain of the guards oval frame. W. Pass, sc.

M A G D A L E N P A S S,

I find nothing of her work but a very scarce little head in my own collection, representing the lady Katherine, at that time marchioness, afterwards duchess, of Buckingham, with a feather fan. It is slightly finished, but very free.

G

S I M O N

* This was a fashion at that time. There are three or four ladies drawn so by Cornelius Jansen at Sherburn-castle, the lord Digby's; of which Elizabeth countess of Southampton, a half-length richly attired, is one of Jansen's best works. The ruins of the bishop's castle, Sir Walter Raleigh's grove, the house built by him and the first earl of Bristol, the siege the castle sustained in the civil war, a grove planted by Mr. Pope and the noble lake made by the last lord, concur to make that seat one of the most venerable and beautiful in England.

S I M O N P A S S

Engraved counters of the English royal family, as I have already mentioned in the life of Hilliard. Vertue says he staid here about ten years, and then passed into the service of the king of Denmark, his earliest works in England being dated 1613. Mr. Evelyn in his *Sculptura*, p. 88. adds, that *Liberum Belgium* by Simon de Pas, dedicated to prince Maurice of Nassau, is a very rare cut. Other prints by him are,

Sir Walter Raleigh, in an oval, arms and devices. Sim. Pass sculps. Comp. Holland exc.

Archbishop Abbot, ditto, with a view of Lambeth. Pass and Compton.

Another, 1616, Lond. but without Lambeth, and Holland's name.

Thomas earl of Arundel (the great collector) oval, arms, Michael Janfs. Mirevelt pinx. and Sim. Passæus sculps. L. Compt. Holl. excu.

William earl of Pembroke, do. white staff, arms. Pa. V. Somer pinx, 1617. To be sold by Jo. Sudbury and G. Humble. And Philip earl of Montgomery, do.

Rickard earl of Dorset, do. sold in Pope's-head-alley.

Frances Howard countess of Somerset, a curious print of a curious person. It is a * small oval, the hair very round and curled, like a wig, ruff. S. Pa. sculp. Lon. Comp. Holl. exc. I have a print likewise of her husband, but with no name of engraver, and a miniature of him in his latter age by Hoskins. In both his
face

* Ames, p. 162. mentions another very like this, but with some few variations.

face is a sharp oval and his hair fair. Proofs, that the print given of him among the illustrious heads, which is a very robust black man, is not genuine.

William Knollis viscount Wallingford, in an oval, with a hat like lord Bacon. I am not certain by which Pass, I believe by Simon.

James Hay baron of Saley, afterwards earl of Carlisle; graved by Pass, and sold by Sudbury and Humble.

John King bishop of London, oval, twelve latin verses. Nicolà Lockey pinx. fieri curavit, and Simon Passæus sculpsit.

Lancelot Andrews bishop of Ely, 1618. Qu. by which Pass.

I have a small neat head in an oval of Christina Popping, in a Flemish dress, dedicated to her in a Latin inscription, and with a French motto, and a verse from Ovid, executed in 1615. By this one should conclude he was not yet arrived.

Sir Edward Coke, with six Latin verses.

Another of Sir Walter Raleigh.

Sir Thomas Overbury. Veneno obiit 1613. Comp. Holl. exc. Another, smaller.

William Butler, physician, good.

* Count Gondomar; dedicated to him, and strongly touched. These five last are ovals. Some of the following I take from Ames. The pages refer to his book.

A monumental plate, inscribed by John Bill to his wife Anne, p. 23.

Lucy Harrington countess of Bedford, the patroness of Donne and other wits of that age, p. 28.

Edward VI. p. 63. and James I. p. 89. Two more of the latter. Queen Anne.

Charles

* There is another in folio 1622.

- Charles prince of Wales.
 Queen Elizabeth, whole-length.
 Two prints of the Infanta Maria.
 Lodowic duke of Lenox 1616.
 Lord Chancellor Egerton.
 Ant. Pluvinet Eques, 1623.
 James Montagu bishop of Winchester.
 John Arnd, a German divine.
 Matoaca, alias Rebecca, filia potentiss. princ. Powkatavi imp.
 Virginiae, æt. 21, 1616.
 A woman's head, 1616.
 Sir Henry Hobart.
 Sir Edward Cecil, afterwards lord Wimbledon.
 Digby earl of Bristol.
 Large head of Christian IV.
 Young head of George Villiers earl of Buckingham, 1617.
 Another when marquis, 1620.
 Captain John Smith, 1617.
 Title to lord Bacon's works.
 Andreas Rivetus.
 Antonius Walæus.
 Robert Sidney viscount Lisle, afterwards earl of Leicester, p. 103.
 Charles earl of Nottingham, lord high admiral, 122.
 Aaron Rathborne, p. 142.
 Sir Thomas Smith, embassador to Russia, p. 155.
 Mary Sidney countess of Pembroke, sister of Sir Philip Sidney, for
 whom he wrote the Arcadia, p. 161. She was old when this print
 was done.

Henry

Henry Wriothesly earl of Southampton ; the friend of lord Essex,
p. 177.

Edward Somerset earl of Worcester, p. 181.

J O H N P A Y N E,

Was scholar of Simon Pass, and the first Englishman that distinguished himself by the graver. Had his application been equal to his genius, there is no doubt but he would have shined among the first of his profession ; but he was idle, and though recommended to king Charles, neglected his fortune and fame, and died in indigence before he was forty. There is a thin volume in octavo, called Good-friday, containing meditations on that day and printed in 1648, to which are annexed some poems, under the title of Calanthe, by T. Rawlins. Among them is an epitaph on John Payne, then lately deceased. Mr. Evelyn * mentions him with applause ; “ Yet had we a Payne for his ship, some heads to the life, especially that of Dr. Alabaster, † Sir Benjamin Rudyard, and several other things.” The ship was a print of the Royal Sovereign built in 1637 by Phineas Pett. It was engraved on two plates joined three feet long, two feet two inches high. The head of Dr. Alabaster I have, and it truly deserves encomium, being executed with great force, and in a more manly style than the works of his master. It was taken from a painting by Cornelius Jansen. He did besides a storm, some plates for books and these heads ;

Hugh Broughton, oval, 1620, with six Latin verses ; very inferior to the preceding.

H

Alderman

* Sculptura p. 98.

† This is one of his best.

Alderman Leate, oval, with verses.

Roger Bolton, ditto, with four Latin verses, 1632.

Sir Edward Coke, chief justice, 1629.

Mr. Hobson, with eight English verses.

Henry VII. Henry VIII. bishop Hall, bishop Lake, bishop Andrews, Sir James Ley, chief justice, Algernon Percy earl of Northumberland, George Withers, the poet, Richard Sibbs; Ferdinand of Austria; John Preston, Mr. Arthur Hildersham, William Whitaker; Francis Hawkins, a boy; and title-pages to the Guide to Godliness; to the works of John Boys, and to Christian Warfare.

J O A N N E S B A R R A,

Of what country I know not, appears to have engraved these pieces,
Lodowick duke of Richmond and Lenox, 1624.

A title plate, 1624.

Another, 1632.

A man's head, something like a bust, oval ornament; two figures representing painting and literature, 1622.

There were many other engravers in the reign of James I. with whose private story we are so little acquainted, that it is impossible to ascertain their several ages and precedence. I shall give them promiscuously as they occur.

J O H N

JOHN NORDEN,

1603 } In Mr. Bagford's collection was a view of London published
by Norden in 1603 *, at bottom a representation of the lord-mayor's shew, with variety of habits. In the same person's possession Vertue saw another plan of London by T. Porter, in which he observed these particulars; at the upper end of the Hay-market was a square building called, Peccadilla-hall; at the end of Coventry-street, a gaming-house, afterwards the mansion and garden of the lord keeper Coventry; and where Gerard-street is, was an artillery-ground or military garden made by prince Henry. Norden seems to have been only a topographical engraver; he is known by his *Speculum Britanniae*, or Historical and Chorographical Description of Middlesex and Hartfordshire, with a neat frontispiece and maps. Antony Wood conjectures with great probability that he is the same person with the author of several tracts, which he enumerates, and thinks he was born in Wiltshire, and adds that he was a commoner of Hart-hall, Oxford, in 1564, and took the degree of master of arts in 1573, that he lived at Hendon near Acton in Middlesex, was patronized by, or servant to lord Burleigh and his son Robert earl of Salisbury, and that he was a surveyor of the king's lands in 1614. Vertue subjoins that one Charles Whitwell made a map of Surrey for Norden, which was neater than his other maps. He mentions also a large title-plate for the English Bible, inscribed C. Boel fecit in Richmond, 1611. In Rymer's

* In that year 1603 one Laurence Johnson graved several heads for the Turkish History.

mer's Fædera, vol. xvii, is a patent granted in 1618 to Aaron Rathburne and Roger Bruges, for making a survey for a true and perfect description of the citie of London and Westminster, in a map; and also several other cities.

WILLIAM HOLE or HOLLE

1613 } Engraved an oval head of Michael Drayton in 1613, a poor performance; and a head of Joannes Florius, Italian master to Anne of Denmark. See Ames p. 68. And those of George Withers, Michael Drayton, Tom Coryat, John Hayward, and a whole length of prince Henry, for Drayton's Polyolbion. He also published a copy-book, called the Pen's Excellencie by Martin Billingsley. The second edition with the picture of the latter has 28 plates, 1618.

J O D O C U S H O N D I U S,

Of whom I have given some account in the third volume, under the article of his grandson Abraham, was son of Olivier De Hondt, an ingenious artist of Ghent, where probably Jodocus was born in 1563, and where he studied the mathematics, and the Latin and Greek tongues. The city of Ghent being delivered up, when Jodocus was twenty years old, he came to England, and exercised various arts, as, making mathematical instruments, types for printing, and engraving charts and maps. Among these were Sir Francis Drake's voyages, the Holy-land, the Roman Empire and divers others. His Celestial and Terrestrial globes, the largest that had then been published, were
much

much commended. Several of Speed's * maps were executed by his hand; and he had great share in the † Atlas Major of ‡ Gerard Mercator, which was finished by his son Henry, and published at Amsterdam in 1636. A translation of it by Henry Hexam quarter-master to Col. Goring was dedicated to Charles I. Besides these and some things which I have mentioned in the life of his grandson, Jodocus engraved a small print of Thomas Cavendish, the famous sailor, another of queen Elizabeth, a large sheet print of Sir Francis Drake, another smaller, and a head of Henry IV. of France. He married in London in 1586, and had several children; but removing to Amsterdam, he died there in 1611, being then but 48 years of age. His son

H E N R Y H O N D I U S

Finished many works begun by his father, and in 1641 engraved a print of William prince of Orange from a painting by Alexander Cooper; a large head of queen Elizabeth, done at the Hague 1632; and in a set of heads published in 1608, those of Sir Richard Spenser and Sir Ralph Winwood.

A. B L O O M,

A name to a print of James I. which is inscribed in Italian, Giacomo Re della Gran Bretagna. The same person, I suppose, is meant by his initials A. B. which I find to some prints of that age.

I

T H O M A S

* Others were done by Abraham Goos.

† There is a print of Jodocus prefixed to it.

‡ Mercator afterwards published a curious map of the British isles.

T H O M A S C O C K S O N

Is unknown to us but by his works here following,

Mathias I. emperor.

Demetrius emperor of Russia.

Mary de' Medici.

Lewis XIII.

Concini marquis d'Ancre, 1617.

Francis White dean of Carlisle, 1624. These six are on folio.

Princess Elizabeth.


Samuel Daniel, 1609.

The Revels of Christiandom.

King James I. sitting in parliament.

King Charles I. in like manner. Each on a whole sheet.

Charles earl of Nottingham on horseback. Sea and ships.

Cockson generally used this mark .

P E T E R S T E N T

Was, I believe, an engraver, certainly a print-seller. On a portrait of the king of Bohemia is said, sold by Peter Stent. To one of the abovementioned Francis White, but engraved by G. Mountain, is P. Stent excud. as is to a cut of Sir James Campbell lord-mayor in 1629, but to one of Andrew Willet with six Latin verses, are the letters P. S. who probably cut the plate, as no other artist is mentioned. Stent certainly lived so late as 1662, for in that year, as he had done in 1650, he published a list of the prints that he vended, which list was

was reprinted by Overton (who bought his stock) in 1672. In the first catalogue were mentioned plates of London, St. James's, Nonfuch, Whitehall, Wansted, Oatlands, Hampton-court, Theobalds, Westminster, Windsor, Greenwich, Eltham, Richmond, Woodstock, Basinghouse; battle of Naseby, two sheets, with general Ludlow on horseback; two more of the battle of Dunbar; all now extremely scarce, and the more valuable as many of the edifices themselves no longer exist. Nonfuch, that object of curiosity, is commonly known only by the imperfect and confused sketch in one of Speed's maps, but there is a large and fine print of it, by G. Hoefnagle, (probably that sold by Stent) in the collection of the society of antiquaries. Of Old Richmond and Greenwich I have drawings; and of the former is a small view by Hollar. In Overton's list is mentioned a map of the Royal-exchange by Thomas Cartwright, the builder.

W I L L I A M D O L L E,

A name that occurs to a neat little print of Sir Henry Wootton, with the word, philosophemur; and to those of Mar. Francke master of Pembroke-hall, Cambridge; of John Cofin bishop of Durham; of Samuel Boteley, of the duke of Buckingham; of Sanderson bishop of Lincoln, of Milton, Hooker, and the earl of Essex.

D E O D A T E,

A name to a print of Sir Theodore Mayeme. An Italian called Deodate, was physician to prince Henry, and probably this engraver.

R. MEIGHAN

R. M E I G H A N

1628 } Certainly worked in the year 1628, as he then published a
 } head of John Clavel, and lived in St. Dunstan's church-yard.
 Ames 46.

T H O M A S C E C I L L,

1631 } Commended by Mr. Evelyn, did a print of Sir John Burgh
 } who was killed at the isle of Rhee, of John Weaver, which is
 dated 1631, of Walter Curle bishop of Winchester, a small whole
 length of Archee, the king's jester, an oval head of John Talbot earl
 of Shrewsbury, queen Elizabeth on horseback; Gustavus Adolphus;
 Edw. Reynolds bishop of Norwich; Sir W. Cecil; and Thomas
 Kidderminster of Langley, 1628.

R O B E R T V A U G H A N,

His works, though not numerous nor good, are more common, than
 those of the ten preceding. Such are,

Lancelot Andrews bishop of Winchester.

Sir John Wynn of Gwedur in Carnarvonshire, knight and baronet,
 obiit 1626, æt. 73, a very large head; coarsely done.

George Clifford earl of Cumberland, in an oval.

John Fisher bishop of Rochester.

Sir Francis Drake, with four English verses.

Mr. Arthur Hildesham, preacher at Ashby de la Zouch.

Sir Walter Raleigh.

Judge

Judge Littleton, kneeling before a desk.

Thomas Wilsford, æt. 40. with a line from Boetius, and four English verses.

He engraved the cuts in Norton's Ordinal, and finished those for Ashmole's *Theatrum Chemicum* in 1651, at the latter's house in Black-friars. Vertue says, from Ashmole's MSS. that during the Interregnum Vaughan engraved a print of Charles II. to which he added so offensive an inscription, that an accusation was preferred against him for it after the restoration. I have a very curious little book, intituled, "The true Effigies of our most Illustrious Sovereign Lord King Charles, Queen Mary, with the rest of the Royal Progenie; also a Compendium or Abstract of their most famous Genealogies and Pedigrees, expressed in prose and verse, with the times and places of their births, 1641." It contains heads of the king, queen and prince Charles, and whole lengths, of Mary, James, Elizabeth, Anne, Henry in his cradle, and an elder Charles who died. Some are by Hollar, one by our Robert Vaughan. The duke of York is playing at tennis.

Edward Terry, rector of Greenford, Middlesex. This is the latest I find of Vaughan's works, being dated 1655. There is a print of Robert Devereux earl of Essex, general of the parliament, which Ames gives as engraved by J. Vaughan. If this is not an error of the press for R. it might be a brother. There is another of this lord by J. Hulett, of whom I find no other work, except a print of Sir T. Fairfax.

W I L L I A M M A R S H A L *,

1634 } A more voluminous workman, who by the persons he represented I should conclude practiced early in the reign of James. In the year 1634 and six or seven years afterwards he was employed by Moseley the bookseller to grave heads for books of poetry, and from † their great similarity in drawing and ornaments Vertue supposed that he drew from the life, though he has not expressed *ad vivum*, as was the custom afterwards; and he was confirmed in this conjecture by a print of Milton at the age of 21, with which Milton, who was handsome, and Marshal but a coarse engraver, seems to have been discontented, by some Greek lines, that are added to the bottom of the plate, which was prefixed to his *Juvenile Poems*. Vertue adds that from this to the year 1670 he knows no engraving of Milton, when Faithorne executed one, with *ad vivum delineavit et sculpsit*, and this Vertue held for the most authentic likeness of that great poet, and thought Marshal's and Faithorne's bore as much resemblance as could be expected between features of 21 and 62. Marshal had the felicity too of engraving Shakespear for an edition of his poems in duodecimo 1640, representing him with a square stiff band and a laurel in his hand. This is very hard, but not so bad as three others I have by his hand, of bishop Ridley, of doctor Whitacre, and of Robert Dudley earl of Leiceſter. There is besides a larger oval of

Dr.

* He might be brother of Alexander Marshal the painter, whom I have mentioned in a former volume. Another William Marshal was a printſeller in the year 1690.

† He inſtances in the prints of Stapleton, Milton and Hodges. The laſt I find no where elſe.

Dr. T. Taylor. But the best of his works that I have seen, and that too probably one of his earliest, before employed in the drudgery of booksellers, is the head of a young author, without * a name, æt. 18. anno 1591, but with arms, a Spanish motto, and some verses by Izaak Walton. This is much laboured, Ames has recorded about twenty more, of lord Bacon, lord Burleigh, Charles I. doctor Colet, R. Carpenter, earl of Essex, queen Elizabeth, John Hall, marquis of Hamilton, Philemon † Holland, Robert Jenkins, Henry earl of Monmouth, John Sym, R. Sibbes, J. Sherley, William earl of Sterling, Josiah Shute, and archbishop Usher ‡.

G. G L O V E R,

1637 } Was cotemporary with Marshall, and engraved the portraits
} of Lewis Roberts in 1637, of J. Goodwin, William Barriſſ, Sir Edward Dering, John Lilburn, John Pym, Henry Burton and Nat. Witt, all specified by Ames. And Joannes Amos Comenius, Mrs. Mary Griffith, and some others, whom he hath omitted. Sir Edward Dering's is finely finished.

H E N R Y P E A C H A M,

Author of the Compleat Gentleman, was certainly a judge of those arts which are the subjects of these volumes; and having contributed

to

* I believe it is Dr. Donne.

† This is at the bottom of the frontispiece to his translation of Xenophon's Cyropædia.

‡ I have four more, Robert Herrick, Daniel Featley, Will. Hodson, and Sir T. Fairfax on horseback. Edw. Bowers pinx.

to their illustration, deserves a larger article in such a work than I am able to give of him *. Sanderson, an intelligent writer on the same topics, is equally unknown to us; his *Graphice*, though in tortured phrase, contains both sense and instruction. The writers of that age, though now neglected for their uncouth style, their witticisms, and want of shining abilities, are worth being consulted for many anecdotes and pictures of manners, which are to be found no where else. What variety of circumstances are preserved by Loyd, Winstanley, and such obsolete biographers! Fuller, amidst his antiquated wit, yet wit it was, is full of curious, though perhaps minute information. His successor Anthony Wood, who had no more notion of elegance than a scalping Indian, nor half so much dexterity in hacking his enemies, is inexhaustibly useful. Peacham finds his place here by a good print that he engraved after Holbein of Sir Thomas Cromwell, knight, afterwards earl of Essex.

R O B E R T D E V O E R S T

1635 } Was an eminent master, competitor of Vosterman, and
 known by some prints of merit from the works of Vandyck.
 In what year he came to England or left it, does not appear: his latest
 works in this country are dated 1635. Vanderdort, who mentions
 him

* He was of Trinity-college, Cambridge, where he took the degree of master of arts, and was tutor to the earl of Arundel's children, whom he attended into the Low-countries. Besides the *Compleat Gentleman*, he wrote a little tract with some humour, called, the *Worth of a Penny*; and divers other works, as is said, in an advertisement at the end of the second edition of the last mentioned piece.



ROBERT VAN VOERST.

him three or four times in king Charles's catalogue *, expressly calls him the king's engraver, for whom he did two plates, one of his majesty's sister, the other of the emperor Otho, which Vandyck painted to supply the loss of one of Titian's cæsars. Voerst made a present too to the king of a drawing on vellum with the pen, our lady hugging Christ, and St. John. Mr. Evelyn mentioning Voerst, says †, "He has likewise graven a number of heads after Vandyck; I shall only mention (those of) the learned Sir Kenelm Digby, Inigo Jones, and those two incomparable figures ‡ of king Charles and his royal consort." He executed another of the queen alone, and the following;

Robert earl of Lindsey, from Mirevelt.

James Stewart duke of Lenox, a middle sized oval, with short round head of hair. Geo. Geldorp pinx. Another, when older.

Philip Herbert earl of Montgomery (afterwards of Pembroke) larger oval. Mitens pinx. Another, square, after Vandyck, very freely done.

Abraham Aurelius, small square half length.

Sir George Carew earl of Totness, large oval, with military trophies, four Latin verses. A good print.

Elizabeth queen of Bohemia æt. 35, anno 1631. Londini. G. a Hondhurst p.

Ernest count Mansfeld.

Charles Lewis count Palatine.

Prince Rupert.

Robert Rich earl of Warwick.

L

Edward

* P. 71, 74.

† Sculptura p. 76.

‡ Vertue engraved the same picture again.

Edward lord Littleton.

James marquis of Hamilton.

Henry earl of Holland.

Prince Charles, after Dobson.

Edward Sackville earl of Dorset.

Philip earl of Pembroke.

Simon Vouet.

William earl of Denbigh.

Small head of Goris, graved on silver.

Robertus Van Voerst, calcographus, Londini. A. Van dyck p. his own portrait. He also, as I have said, cut some plates of animals for Crispin Pass's drawing-book: but his works, says Vertue, are not numerous. His head is in the collection of Vandyck's painters.

LUKE VOSTERMAN

Was, I think, superior to his rival Voerst, at least his prints are more highly finished. Vertue says he staid here about five or six years, but in different places has mentioned works that take in the space of eight years. He was employed by the king and the earl of Arundel *, and his and Voerst's plates seem to be the first that were done here from historic subjects. Vosterman from the king's collection engraved Raphael's St. George, Christ praying in the garden by Annibal Caracci, and his burial by Parmegiano, and Lot and his Daughters by the same. For the earl of Arundel, as early as 1623 he made some drawings with the pen, particularly a woman's head from Lionardo da Vinci, and a portrait of prince Henry. And for the same lord

* He worked for the earl in 1631.

lord he performed a good print from Vandyck's fine picture of the earl * and his countess Alatheia Talbot, sitting together, the earl pointing to a globe. To the same lady Vofterman dedicated a large print on six sheets from Rubens's battle of the Amazons. What portraits I find of his hand are,

Charles I. with ruff, ribband, and flashed habit; large octavo, good.

Vandyck, looking over his shoulder, and holding up his cloak, chain about his neck.

Thomas duke of Norfolk, with the staves of lord treasurer and earl Marshal; from Holbein. A very fine print.

Sir Thomas More, from ditto, unlike all other pictures of Sir Thomas. This has a flatter face and a very small bonnet. His right hand is held up to his beard, a letter or paper in his left, a little white dog lies on a table before him.

Erasmus; after the same painter.

Holbein himself, with the pencil in his left hand, I suppose copied from another print.

Aloysius Contarini, embassador from Venice to James I.

The old, old, very old man, Thomas Parr.

Claudius Maugis, 1630.

William earl of Pembroke.

William Cavendish marquis of Newcastle.

Antony Van Dyck.

What heads he engraved from Vandyck, I suppose were executed after he left England. In that period too probably was done a small oval head of Jean Conte de Tilly, with four emblematic figures and six

* There is another of the earl alone.

six French verses. As I do not know the time of Vosterman's death, a print of Sir Hugh Cartwright from Diepenbeck, engraved in 1656, might be the work of Vosterman junior, who made a plate from Holbein's Triumph of Riches. The father, while in England, painted a small piece or two for a Mr. Skinner of Rochester.

In this place should appear the indefatigable and admired Hollar, but the very enumeration of his works having furnished his no less laborious successor Mr. Vertue with matter for an entire volume, it would be impertinent to dwell on his article. Though employed by booksellers, few of his prints but were useful or curious: His largest are indifferent; the nearer his works approach to wanting a magnifying glass, the nearer they advance to perfection.

About the same period were many other artists, several of whom at present support their claim by a single print or two. I will name them, because when once ranged, it is easy for collectors to allot to them as many more of their works as shall be discovered; and I hope the former will thank me for my pains, for if the drudgery of collecting is dull, what is it to be a collector's collector?

M A R T I N D R O E S H O U T,

His heads are Shakespeare, John Fox martyrologist; Richard Elton; John Howson bishop of Durham. To this print is the name of William Peake, printseller; probably the father of Sir Robert Peake, who engraved some things himself, and whom I have mentioned in my second volume.

H. S T O C K,

H. S T O C K,

To a print of William earl of Salisbury, oval.

H. V A N D E R B O R C H T,

1631 } The painter, whom I have mentioned before, graved several
} things from the Arundelian collection. At Paris was a collection of plates from that cabinet, containing 567 pieces pasted into a book. Vanderborcht's are dated from 1631 to 1638.

T. S L A T E R

Lived, I suppose, about this time, having graved a head of George Webbe, bishop of Limerick, whose dress is of that age. See Ames, p. 180.

Some English heads were done by an engraver that I do not find was ever here, though he styled himself the king's engraver: They are very large and handsome prints, particularly those of Charles I. his queen, and the duke of Buckingham. There is a smaller of Sir Dudley Carleton, and one still less of Antonio di Dominis archbishop of Spalatro. This artist was William Delff, who worked chiefly after Mirevelt.

George Gifford did a head of John Bate, poor enough; and another of Hugh Latimer bishop of Worcester, Edmund Marmion, and a head of George Tooke of Popes, oval.

M

T H O M A S

T H O M A S C R O S S

1646 } Occurs oftener : By him I find plates of
 } Jeremiah Burroughs, 1646.

Jonas More, mathem. with a scroll of paper in his hand, 1649.
 H. Stone pinx.

Thomas Doolittle, minister of the gospel.

Robert Dingley, master of arts.

John Gadbury.

Christopher Love.

Edward Leigh.

John Richardson, bishop of Ardagh, 1654.

Philip Maffinger.

Francis Roberts.

Thomas Wilson.

Thomas Fidell of Furnival's-inn.

Richard Brome, six English verses.

Samuel Clarke, pastor of St. Benet Finck.

S. S A V E R Y,

Was probably in England, though of three prints with this signature, there is but one which has not some foreign marks to it. This last is of Speed, who, with his hat on, is sitting in his chair. It is dedicated by George Humble. The other two are,

Charles I. with a high crowned hat, as he is represented in the mezzotinto of him at his trial, which, by the way, is said to be painted by Vandyck.

Vandyck, who was dead some years before that event. The face probably was taken from one of his pictures, and the hat added. In this print by Savery is a view of Westminster, in the manner of Hollar, A. V. Dyck. pinx. S. Savery fecit. Joost Hartgers excud. The Inscription in Dutch. There is another of these without the name of Savery.

Thomas lord Fairfax, profile; hat on. A strong dark print, something like the manner of Rembrandt. Dutch verses.

J. G O D D A R D

1651 } Known by only one print, of Martin Billingsley, ætat. suæ
27, 1651, oval frame, motto, four English verses. This Billingsley appears to have been a writing-master, a profession who have been very apt to think their portraits of consequence enough to be preserved.

J. C H A N T R Y,

1662 } Another obscure artist, engraved the heads of Edward
Leigh Esq. M. A. of Magdalen-hall Oxford 1660, of Thomas Whitaker, physician to Charles II. of Selden, and Gething, a writing-master.

J. D I C K S O N

1660 } Did a head of Edward Parry, Episcopi Laonensis, anno
1660, Oxon.

A. H E R-

A. H E R T O C K S

1661 } Engraved A. Brome 1661, oval frame.
 * Sir Edward Nicholas, secretary of state; oval frame
 laurelled.

Judge Rolls, in the time of Oliver, author of some law-books.

Edward Waterhouse, Arm. and a few other heads.

A frontispiece to the Icon Basilike, in folio. V. Ames, p. 34; that
 to Mr. Evelyn's *Sculptura* †, and several others.

F. H. V A N H O V E,

Another Dutch engraver and more ‡ prolific, seems to have worked here from the end of Charles I. to the beginning of James II. for he did a print of the latter king, and others of his cuts are dated in the years 1648, 1653, 1654, &c. but I have seen nothing of his hand that makes a particular enumeration of his works necessary.

R O T E R M A N S

Did a print of Sir William Waller, dated 1643, but I do not know that he was in England, having found nothing more of his hand, unless a print of Nathaniel Richards, gent. mentioned by Ames, p. 141, with the initial letters T. R. be his. Rawlins the medallist seldom put more than those capitals either to his coins or writings. They may therefore belong to him.

F R A N C I S

* The picture from whence this was taken, was done abroad in 1654. Vertue did a print of Sir Edward from a better picture by Sir Peter Lely, in 1665.

† V. *Sculptura*, p. 46.

‡ Ames mentions two dozen of his prints.

F R A N C I S B A R L O W,

Who has * already appeared in this work, is peculiarly intituled to a place here ; though having given what particulars Vertue could discover relative to his life, I shall here only specify his etchings.

For Edward Benlow's divine poems, called, *Theophila*, fol. 1652, he drew and etched several designs, as he did for Ogleby's *Virgil* and *Æsop*.

His share in *Monke's Funeral*, and in the book of birds † I have mentioned.

A print of an eagle soaring in the air with a cat in it's talons. This event Barlow saw in Scotland, as he was drawing views there. The cat's resistance brought both animals to the ground, where Barlow took them up.

R. ‡ G A Y W O O D

Who is mentioned both by Mr. Evelyn and Sanderson, was, scholar, and close imitator of Hollar, and though I do not know that he attempted views, may in his heads be mistaken for that master. Indeed that is not saying that he arrived at great excellence ; yet he far outshone many I have mentioned. He engraved the couchant Venus of Titian with a Spaniard playing on an organ, a fine picture of king
N Charles's

* *Anecdotes of Painting*, vol. ii. p. 123.

† Griffiere etched some plates of birds and beasts after Barlow. Sailmaker, Boon, Danckers and Streater, the painters, etched some things.

‡ Gaywood has not set his christian name at length to one of his prints. Vertue says that to some of them he put quondam Discipulus Wen. Hollar.

Charles's collection and since of lord Cholmondeley's. The other works of Gaywood are portraits, of, W. Drummond of Hawthornden the Scottish historian, a small oval, with his arms : Edward Cocker, who seems to have been an engraver too ; there are two different prints of this man, one of them very neat. Sir Bulstrode Whitelocke : Sir George Cooke : William Fairfax, with six English verses : Holbein : James Hodder, writing-master : William Leybourn : Marguerite Lemon, Vandyck's mistress, with French verses : Countess of Portland : John Playford ; there are three different prints of this man, by Gaywood, Loggan, and Van Hove : Matthew Stephenson, an humble author ; to this print are these gingling rhimes,

The printer's profit, not my pride
Hath this idea signify'd,
For he push'd out the merry Play,
And Mr. Gaywood made it gay *.

Cuthbert Sidenham, 1654 : Lady Eleanor Temple, with four quibbling verses, 1658 : Vandyck ; Charles (II.) king of Scots ; Holbein ; Lipsius ; and a few more.

D U D L E Y a n d C A R T E R,

Were disciples of Hollar ; the former, like Gaywood, wrote himself quondam discipulus. Robert Pricke was another of his scholars.

M r . F R A N C I S P L A C E,

A gentleman of Yorkshire, had a turn to most of the beautiful arts.

He

* A better pun on this word was made on the Beggar's Opera, which it was said, made Gay rich, and Rich gay.

He painted, designed and etched; Vertue had heard that he learned the latter of Hollar, and has preserved a letter that he received from Mr. Place, in answer to his inquiries into that fact and about Hollar himself, of whom he relates on his own knowledge many particulars which Vertue has inserted in his life of that artist, but denies his having been instructed by him. Ralph Thoresby, in his *Ducatus Leodiensis* *, often mentions Mr. Place with great encomiums, and specifies various presents that he made to his Museum. He tells us too that Mr. Place discovered an earth for, and a method of, making porcelaine, which he put in practice at the manor house of York, of which manufacture he gave Thoresby a fine mug. From the same account we learn that Mr. Place discovered porphyry at Mount Sorril in Leicestershire, of which he had a piece to grind colours on. This author specifies views of Tinmouth-castle and Lighthouse; the cathedral of York, churches and prospects of Leeds, drawn and etched, and a mezzotinto of Henry Gyles the Glass-painter, executed by Mr. Place. Ames mentions a print by him, which I have, of Richard Thompson, from

* P p, 196, 466, 477, 492, 497. At the end of this account of Leeds is a catalogue of Thoresby's own Museum, now dispersed, in which were some valuable, and many foolish curiosities. Of the latter sort, was a knife taken from one of the Mohawks 1710, so seriously was that vision believed at that time by grave people. Another of his rarities was a leaf of an Ananas; that fruit, now so common here, was scarce enough in the year 1715 to have a leaf of it preserved in a repository. The book itself is very diverting. Thoresby, like other solemn and retired triflers, thought the world interested in knowing what ever related to them. Ashmole's Diary is ridiculously curious. Thoresby informs us that in his youth he was uneasy when he first observed that he had not the usual quantity of spittle that others have, p. 615. What a brave discovery was printing for men who wished to record how often they sneezed !

from a painting of Zouft: It is boldly done. Another is of Sterne, archbishop of York.

J. S A V A G E

May be styled engraver to a set of Heroes, whom Prior calls *the unfortunate brave*. No country preserves the images and anecdotes of such worthies with such care as England. The rigour of the law is here a passport to fame. From the infringers of Magna Charta to the collectors on the road, from Charles I. to Maclean, every sufferer becomes the idol of the mob. Some of the resemblances preserved by Savage are of men who fell in a better cause; bishop Latimer, Algernon Sidney, Alderman Cornish, the earl of Argyle, Sir Edmondbury † Godfrey, Sir Thomas Armstrong and the duke of Monmouth. He has also done heads of John Gadbury, Sir Henry Chauncy, Sir Henry Pollexfen; John a Lasco; Arthur earl of Torrington, and some coins in Evelyn's Numismata.

Mr. W I L L I A M L O D G E

Was son of Mr. William Lodge of Leeds, merchant, by Elizabeth daughter of Mr. John Sykes, eldest son of Richard Sykes esq; one of the first aldermen of that town [then * newly made a corporation by Charles I] where our artist was born July 4, 1649, and inherited an
estate

† In Thoresby's Museum, mentioned above, was a blood-coloured ribband with Death's head, swords, &c. inscribed, "In memory of Sir Edmondbury Godfrey, murdered the 12th of October 1678." A strong picture of the height to which the rage of party was carried!

* Anno 1626.

estate of 300*l.* a year. From school he was sent to Jesus-college Cambridge, and thence to Lincoln's-inn; but more pleasurable studies suiting his genius, he attended Thomas lord Bellasis, afterwards viscount Falconberg, in his embassy to Venice, where meeting with Giacomo Barri's *Viaggio Pittoreesco*, wherein are particularized the chief pictures in Italy, and an account of Canon Settala's famous cabinet at Milan, Mr. Lodge translated it into English, and added of his own gravings heads of the most eminent painters and a map of Italy printed in octavo, 1679. While on his travels he drew various views, which he afterwards etched. Returned to England he assisted Dr. Lister of York in drawing rare shells and fossils, which the doctor transmitted to the Royal Society and are inserted in their transactions, particularly, the Table of Snails N^o. 85; the Trochitæ and Entrochi, N^o. 100; the Astroides N^o. 112, the drawings of which were in Thoresby's Museum, from whom Vertue received these memoirs. He also drew for Dr. Lister thirty-four different sorts of spiders. There was then at York a club of virtuosi, composed of Dr. Martin Lister, John Lambert esq. Thomas Kirke esq. Mr. Lodge and Mr. Francis Place. Between the two last congenial artists was a strict friendship. Once on their rambles, on which they often staid three or four months, as they were taking views in Wales, they were suspected for Jesuits [it was at the time of the Popish plot] seized, imprisoned, and not released but on the appearance of some friends from Chester. Thoresby, who amidst his puerile or anile ideas, could not avoid the superstition of dreams, related to my author, that Lodge being on a fishing-party at Mr. Boulter's at Stank near Harwood, dreamed [it seems he had never dreamed before and Thoresby quotes Mr. Locke * for another mo-

O

noneirist]

* Essay, vol. i. p. 74.

noneirift] that he should be buried at Harwood-church. This vexed him as he had destined his sepulture at Gisburn near Craven by his mother. A dream is nothing without the completion : Lodge died at Leeds ; but as the horse passed by Harwood, the carriage broke ; the coffin was damaged, and the dream happily fulfilled, the corpse being interred in the choir there Aug. 27, 1689. One captain Fisher wrote upon Mr. Lodge's picture, "*Parisiis, Burdegalaë, Romæ, ac postremo Venetiis humanioribus studiis juxta biennium versatus, jam tandem honestis literis et artibus excultus, natale solum petiit 1671, ætatis 23, jam pridem hospitii Lincolnienfis admisso socio.*"

Mr. Lodge's works, besides those I have mentioned, are,

View of Gaeta, the Mole and Plancus's tomb.

Pozzuolo, Caracalla's Mole, Baia, &c.

Ruins of the amphitheatre and aqueduct at Minturnum.

Promontory of Circe, temple of the sun, &c.

Lambeth-house from the Thames.

Westminster-hall and the abbey.

Sheriff-hutton-castle.

Clifford's-tower.

View of York, from the water-house to the ruins of the manor-house.

Besides these which were small, he did some large plates of

The Pont du Gard in Languedoc. To this he signs WL.

The Monument. This is reckoned the best draught of it.

Leeds, with the ruins of Kirkstall and Fountain-abbies, with a map of the Wapentakes of Shireach and Morley, and a prospect of Wakefield.

Newcastle upon Tine, with lesser views of Tinmouth-castle, Alnwick, Holy-island, Berwick upon Tweed, Carlisle and Barnard-castle ; all which were finished and a specimen printed off, before the plate was spoiled by an accident. In the middle was designed a map of Northumberland, and at bottom a prospect of Durham of the same dimensions with that of Newcastle.

Edinburgh, Glasgow, and Dysart ; different plates.

Oliver Cromwell and his page ; dedicated to the protector.

Samuel Malines, after a picture by Claret.

He painted some few things from the life in oil.

W I L L I A M S H E R W I N,

1670 } Son of a divine of the same names, is the only person whom
I find to have been royal engraver by patent, which himself, on a print of his father, prefixed to the latter's clavis, tells * us he was. By what interest he obtained this distinction does not appear ; certainly by no great excellence in his profession. Nor are his works numerous ; tho' he exercised his art for many years. Ames mentions about sixteen heads by him, and there is another, which he has omitted, of John Gadbury, the almanac-maker, who has been represented by no less than four artists. Sherwin perhaps engraved other plates, besides portraits. He has done two of Charles II. The first works I find by him are, William Bridge and William Salmon, both in 1670 ; the latest, judge Powel in 1711.

J O S E P H

* V. Ames, p. 157.

JOSEPH NUTTING

Probably commenced engraver about the time of the restoration, as not long after he did a plate of Mary duchess of Beaufort from a picture of Walker, and therefore it is likely that he was of some eminence. A head of Matthew Mead, father of Dr. Mead the physician, is the best thing I have seen of him: his works are few; as Sir John Cheke, from an old picture; James Bonnel, Mr. Locke, George Parker, almanac-maker; and three of the family of Rawlinson; the last, dated 1709.

We now come to one of the most capital engravers that has appeared in this country. The number of those, whose works deserve intrinsic regard, abstracted from their scarcity, or the curiosity of the persons and objects represented, is very small, and soon enumerated. The family of Pafs were singularly neat: Hollar still surpassed them, and in branches to which their art never extended. Vorst and Vosterman shone in a higher style. Lombart added roundness to delicacy, and was even a great performer if compared with most of his successors, of whom Robert White seems to have declined the least. John Smith carried the new discovered art of mezzotinto to the greatest perfection we have seen it attain. The last John Faber in some things was, tho' far inferior, a good workman. Kirkall, commonly a wretched labourer, had singular merit in one branch that will be mentioned. Mr. Strange, ashamed of the creeping and venal style to which the art was sunk in Britain, has given us the works of Italian masters with a tool worthy of Italian engravers. But yet there had
been



WILLIAM FAITHORNE. —

Ipse pinxit.

A. Bannerman sculp.

been one Englishman, who without the timid perfection of French masters, had shown that softness and force, freedom and finishing, were compatible, and that the effect of *chiaro scuro* did not depend upon unblended masses of white and black; this was

W I L L I A M F A I T H O R N E.

* He was born in London, in what year is † uncertain, and bred under Peake, ‡ painter and printfeller, afterwards knighted, with whom he worked for three or four years before the eruption of the civil war, and whom he accompanied into the king's service. Being made prisoner at Basing-house, Faithorne was brought to London and confined in Aldersgate, where he reverted to his profession and among other heads did a small one of the first Villiers duke of Buckingham in the manner of Mellan. After much sollicitation by his friends, he was permitted to || retire to France, where he found protection and

P

encou-

* This account is taken from a MS. of Vertue, who received the particulars from Mr. Bagford, librarian to lord Oxford, and intimate with Faithorne, and from another of his friends, Mr. W. Hill Charke.

† V. second volume of this work.

‡ Graham says he was about seventy-five when he died. Engl. School, p. 417.

|| Graham says he was banished for refusing to take the oaths to Oliver, but by the account of his two friends whom I transcribe, he returned to England before the protectorate, which agrees better with a head I shall mention presently, and with a sheperdes which he did at Paris in 1649. Graham adds that he studied several years under Champagne, which is also doubtful.

encouragement from the Abbè de Marolles, a singular man, who, with slender competence of parts, drummed and trumpeted for learning and the arts, till he was admitted into the proceſſion. His memoirs are their memoirs, and one reads them, tho' they inform one of little more than that he was a good man, and acquainted with ſeveral that were great *. † About the year 1650 Faithorne returned to England; and ſoon after married the ſiſter of one whom my authors call the famous captain Cround. By her he had two ſons and a daughter, Henry, bred a bookſeller, William to his father's profeſſion. Faithorne now ſet up in a new ſhop, at the ſign of the ſhip next to the drake, oppoſite to the Paſſgrave's-head-tavern without Temple-bar, where he not only followed his art, but ſold Italian, Dutch and ‡ Engliſh prints, and worked for bookſellers, particularly Mr. Royſton, the king's bookſeller, Mr. Martin his brother-in-law in St. Paul's-church-yard, and Mr. William Peake a ſtationer and printſeller on Snow-hill, the younger brother of his old maſter. Some time after the year 1680, Faithorne quitted his ſhop, and retired to a more private life in Printing-houſe-yard Blackfriars, ſtill engraving, but chiefly painting from the life in crayons, in which branch he had formerly received inſtructions at Paris from Nanteuil. To theſe portraits I ſuppoſe we muſt refer ſuch of his prints as have W. Faithorne pinxit; tho' he alſo drew in || black and white, as John Aubrey in the Muſeum at Oxford. His crayon heads, mentioned by his

* He publiſhed a liſt of all that had made him preſents of their works.

† Bayfield's head is dated 1654.

‡ There are ſome to which is ſpecified ſold, *by William Faithorne.*

|| Graham ſays alſo in miniature of which there are many inſtances.

his biographers, were Mr. Lepiper the painter, col. J. Ayres, Mr. Allen, Mr. J. Smith, * Mr. Sturt and Mr. Seddon, and most of the noted writing-masters. The last he undertook was of Mr. Jo. Oliver, surveyor of the works at St. Paul's. The misfortunes of his son William broke † his spirits, tho' he was a robust and vigorous man; a lingering consumption put an end to his life. He was buried near his wife in St. Anne's Blackfriars, May 13, 1691. Besides his pictures and plates, he published his *Art of Graving* ‡ in 1662, dedicating it to his master Sir Robert Peake. His friend Flatman || consecrated a poem to his memory, concluding,

A Faithorne sculpsit is a charm can save
From dull oblivion and a gaping grave.

I shall distinguish the works of Faithorne into five classes; first, his fine prints; second, his middling, of which several approach to the first sort; some to, three, his bad; four, his historic; five, such as I have not seen, but many no doubt belong to the first list.

CLASS I.

His own head, looking over his shoulder, long hair.

Sir

* Sturt's head was in lord Oxford's collection.

† He was once cured by Ashmole of an Iliaca passio. See *Diary of the latter*, p. 31, who tells us that he paid Faithorne seven pounds for engraving his portrait, p. 33.

‡ The whole Title is, *The Art of Graveing and Etching*, wherein is expressed the true way of graveing in copper. Also the manner and method of that famous Callot and Mr. Bosse, in their several ways of etching.

|| Flatman has two copies of commendatory verses prefixed to Sanderfon's *Graphice*. The first, on the fine head prefixed to the work, declares,
He outlays all, who lets you understand,
The head is Sanderfon's, Faithorne's the hand.

Sir William Paston, baronet 1659. A plump gentleman, very long hair, silk mantle over one shoulder. Every part of this print, which I think the best of his works, is finished in the highest perfection.

Lady Paston; same year; probably after a picture of Vandyck.

Margaret Smith, widow of Thomas Smith, and wife of Sir Edward Herbert; from Vandyck. A whole length of her by the same master was in the Wharton collection, and afterwards in my father's.

Montagu Bertie second earl of Lindsey, from Vandyck; this fine print I never saw but in the possession of the present earl of Huntingdon.

William Sanderson, ætat. suæ 68, 1658: Soust pinxit. This head is prefixed to his *Graphice*, and does honour both to painter and engraver.

Carew Reynell, armiger. Young man; long hair, short band tied.

Samuel Collins, doctor of physic, æt. 67. W. Faithorne ad vivum delin. et sculp.

Anne Bridges countess of Exeter, from Vandyck.

John Kersey, born at Bodicot, &c. 1616. *Mathematical books*. Soust pinx. 1672.

John La Motte, esq. citizen of London. Born 1577, deceased 1655.

John Viscount Mordaunt. Head in armour, oval frame surrounded with arms, in the manner of prints of the Scottish nobility. Titles in Italian.

Thomas earl of Elgin, æt. 62, 1662. Old man with long hair holding his mantle with his right hand.

Mary, daughter of Sir Edward Alston, wife of Sir James Langham.

Henry

Henry Cary earl of Monmouth.

John Pordage, philosopher, physician, divine.

Thomas Killigrew, in a fur cap, sitting at a table on which lie several of his works. Head of Charles I. hung up, a dog by the table.

W. Sheppard pinx.

George Rodolphus Weckkerlin, æt. 50. Mytins pinx.

Thomas Stanley, octagon frame. P. Lilly pinx.

Robert Bayfield, æt. 25, 1654, in a large hat, four English verses.

Another of the same person, without a hat, æt, 27.

Francis Rous, provost of Eton, large hat, æt. 77, 1656, four English verses.

Small head of a man with long hair and little band, with six verses, inscribed J. S. Wright, which show the person represented to have been an author.

Sir Henry Spelman, ruff and point night-cap.

Thomas Hobbes, æt. 76. En quam modice habitat philosophia.

One Loveday, in an octagon frame, with six English verses, devices, and French mottoes.

A young clergyman, ditto, no name. Arms, five crescents on a cross; æt. 28, 1662 *.

Samuel Leigh, young man's head. Arms, æt. suæ 15, 1661. Incipe & perforce, Domine.

Henrietta Maria, with a veil. Royal arms, Scotland in the first quarter. Done at Paris in the manner of Mellan.

A fine head of Smith, writing-master, drawn by Faithorne, but engraved by Vanderbank.

Q

CLASS

* Ames, p. 62. mentions a fine head by Faithorne of Edward Ellis of Baliol-college, to which this print and arms answer.

CLASS 2.

Henry Somerset marquis of Worcester, in armour with a truncheon *. I have a proof of this, on which the titles are finely written by Faithorne himself, otherwise the plate had no inscription.

Queen Catherine, in the remarkable habit in which she arrived, long dark hair curled in rows like a perriwig, and spreading wider to her shoulders; strait point handkerchief, black gown laced, the sleeves flashed and coming down to the middle of her arm, over which are turned up broad round ruffles, white tabby petticoat laced, over a farthingale, gloves in her left hand.

Christopher Simpson (a master of music) J. Carwarden pinx. a name I have seen no where else. There is a smaller print of the same person, but much inferior.

Prince Rupert, dishevelled hair, ribband with a large knot round his neck, broad sash laced, a remarkable print, G. Dobson pinx.

Small head of some author, in a Roman habit; six English lines.

Charles I. small head in an oval frame with cornucopiæ and stone work; seems a head-piece to some book.

A wo-

* This print has the garter, though it was never given to the marquis. Probably it was promised; and the plate wanting the titles, looks if lord Somerset died before it was finished, and before the promise could be completed through the misfortunes both of the king and the marquis. I once took this for a print of his son Edward, and so did Vertue; but it is evidently copied from an older print done when Henry was only earl, and which has his name, and was sold by Stent. In that print there is much less appearance of a ribband; so small a bit, that it might not be intended for the garter, and Faithorne by mistake might supply the rest and the George as he has done.

A woman whole length, small, in short vest, long petticoat, a cloak with loops hanging behind. Under the figure, Mariana 1655.

Mrs. Katherine Philips, a bust ; on the pedestal, Orinda.

Mr. Abraham Cowley, W. Faithorne sculp. 1687. Another smaller, en buste.

Richard Carpenter, in the same frame a profile, out of the mouth of which proceeds an animal's head breathing fire. Four Latin lines.

Francis Gliffon, Dr. of physick, æt. 75.

William Gouge, æt. 79, 1653.

Valentine Greatrakes, the stroker ; stroking a boy's head. See an account of him in St. Evremont.

Thomas Mace ; prefixed to his book of Music. Faithorne subscribed for three copies.

John Mayow, in the habit of a doctor of physick.

Sir Richard Fanshawe. Died at Madrid 1666.

Bust of Lucian in a niche, Greek motto, ten English verses.

Dr. Harvey, bust on a pedestal.

Charles II. round the frame, Honi soit qui mal y pense.

Two others larger, one in armour, with six English verses ; the other in robes of the garter, the royal arms disposed at the four corners.

Sir Thomas Fairfax. Rob. Walker pinx. in the manner of Mellan.

John Milton, æt. 62, 1670. Guil. Faithorne ad vivum delin. et sculpsit.

Francis More, serjeant at law.

John Hacket bishop of Litchfield and Coventry. Four English verses.

Henry

Henry Terne, with an account of him in Latin. W. Sheppard pinx.

Lord chief justice Anderson, æt. 76.

Sir Henry Coker, æt. 48, 1669. Account of him in English.

Sir Bulstrode Whitelocke in armour.

Charles earl of Carlisle, in armour, octagon frame.

John Ogilby. P. Lilly pinx.

Horace lord Vere, Sir Francis Vere, and Sir John Ogle, one eye.

Olivarius Britannicus heros, in armour on horseback.

CLASS 3.

These do not deserve to be particularized. I shall barely name them: Richard Hooker; Edmund Castelli; Ricraft, a merchant; the emperor Marcus Aurelius; Henry Lawes; bishop Browning; Robert second earl of Effex; Charles I. in armour; John Ray.

CLASS 4, and 5.

I join these, as I have seen very few of his historic prints or title pages, but will separate them by placing the heads I have not, last.

An emblematic print; a pilgrim sitting and writing; a pyramid before him with figures and inscriptions; Venice at a distance. This is a frontispiece to Pordage's book, whom I have mentioned before.

Æneas killing Turnus, for Ogilby's Virgil.

Hero and Leander.

Thomas Killigrew and the lord Coleraine, the princely shepards. I suppose this was for a Mask.

Mercurius

Mercurius Christianus.

Mercurius Rusticus.

Our Saviour on the cross, and St. Benedict.

The assembly-man.

Lucaſta, for Lovelace's poems.

A plan of London and Westminster in six sheets and two half sheets. Published and surveyed by Newcourt, 1658.

Christ after Raphael. I believe this was finished by Filian.

A Madonna, and Joseph, with a lamb, after La Hire : done while Faithorne was at Paris.

Title-plates, to Taylor's Life of Christ ; to the Compleat Ambassador ; to the Lives of the Philosophers ; to Collins's Anatomy ; to Jerye's Copy-book ; to Hooke's Micrographia ; and to the Philosophical Transactions. Some of these may be only heads already mentioned ; the list I transcribe is imperfectly taken.

The Story of Mr. Crofts and Wahorne. I do not know what this means ; I suppose it is the duel of Mr. Crofts and Jeffery Hudson.

Charles II. on his throne ; archbishop Sheldon, lord Clarendon and Monke duke of Albemarle, standing ; some birds in Barlow's book.

H E A D S.

Henry VIII. Richard Lovelace ; Charles II. no name of engraver ; one of his first works ; Charles II. inscribed, this is Charles the first's heir ; Contarini, doge of Venice ; Endymion Porter ; James earl of Perth, drawn by Faithorne, graved by Vanderbank ; Sir Orlando Bridgman ; Sir John Fortescue ; Sir Bevil Granville ; an octavo print, ex dono Rich. Hacket Litchf. and Cov. episc. 1670, inservi Deo & lætare ;

R

Olivarius

Olivarius primus ; this remarkable inscription was probably satyric, or would alone contradict the story of Faithorne's being imprisoned for refusing the oaths to Cromwell. Vertue mentions another of the protector dedicated to him by Lud. Lambermontius a physician, with medals at the four corners of David, Solomon, Alexander, and Julius Cæsar, which though without any name of engraver, he believed was Faithorne's work. Dr. Wallis; Sir John Hoskins; Hugh Bridges esq. John Bulwer; Mary princess of Orange; Henry More, sitting under a tree, half length; Mrs. Sarah Gilly; archbishop Usher, and a smaller; Roger earl of Castlemain; Robert Henley; this is doubtful: A man's head, no name, Latin inscription beginning, Quodcunque manus tua facere potest; John de Castro, viceroy of India; Sir James Harrington; Katherine lady Harrington; Tobias Venner; Elias Ashmole; Barbara countess of Castlemaine; James duke of York; John Prideaux bishop of Worcester; Mr. Richard Zebelina, teacher of short-hand; Monsieur Thevenot, whole length; Thomas Osborne earl of Danby; William Bates; Oughtred; Edward Stillingfleet bishop of Worcester; Quarles; Tafiletta; count Serena; a bishop of Durham; general Moncke; Sir William Dávenant; Dr. Charles Leigh; Penelope Herbert, doubtful. Ames gives some other heads with the name of Faithorne, but as he has always omitted to specify whether engravings or mezzotintos, I should suppose them the latter, and the works of our artist's son

WILLIAM FAITHORNE, junior,

Who worked only in that kind, and arrived to a good degree of excellence.

cellence. He was negligent; and I believe fell into distresses which my authors say afflicted his father and obliged himself to work for booksellers. He died about thirty years old, and was buried in the church-yard of St. Martin's. His prints are,

- | | |
|---|--|
| Thomas Flatman, probably his first work. | Shadwell, the poet. |
| Sir William Reade, oculist to Q. Mary. | Sir Richard Haddock, fine. |
| Mr. Dryden, in a long wig. | Mrs. Plowden, with a garland, gown lined with striped silk, no name. |
| Queen Anne, with loose hair, garter-robos. | Another, but instead of the garland she has a necklace in her hand. |
| Prince George of Denmark. | Sancta Maria Magdalena. |
| Mr. Jeremiah Collier. | A Cupid, after Parmentier. |
| John More bishop of Ely. | A death's head between a watch and a rose in a glass bottle. |
| Frederic count of Schomberg. | Others mentioned by Ames, are, |
| Another, when duke. | The princess Sophia. |
| John Cooper, a boy with a dog. | W. Bagwell. |
| Lady Katherine Hyde. | W. Boys. |
| Mrs. Mariamne Herbert. | Dr. Collet. |
| The princess of Hanover. | J. Seddon. |
| Charles XII. king of Sweden. | Glanvill. |
| A lady half length with a basket of flowers, no name. | J. Murcott. |
| Lord Henry Scott. | Mrs. Smith. |
| Mr. James Thynne, a boy. | Madam Nichols. This I believe is the same with Mrs. Plowden. |
| Mr. Richard Gomeldon. | |
| Queen Mary. | |

JOHN FILLIAN

Was scholar of the elder Faithorne, whose head he copied, and was living in 1676; but probably died young, as only two more plates appear of his hand; the heads of Thomas Cromwell earl of Essex, and of Paracelsus. Mr. Hill the painter was a disciple of Faithorne, but never applied to engraving.

PETER LOMBART.

1660 } Vertue had been able to trace no circumstances of his life,
 } but that he came from Paris and returned thither, the first certainly before the Revolution, as he graved a plate of the protector; a frontispiece to Ogilby's Virgil, published in 1654; a title to a small octavo in 1658; and Sir Robert Stapleton's head for his Juvenal before 1660. In fact, he does not seem to have staid long here in the reign of Charles II. a cut of Antoine * Grammont being dated at Paris in 1663. In 1660 he made a large title plate with many figures for Field's bible, printed at Cambridge. His best works are the twelve half lengths from Vandyck, too well known to be particularized. His other plates I will repeat briefly, as I shall those of subsequent engravers. As they grow nearer to our own times and are common, to describe them is unnecessary.

Head

* So Vertue. I suppose this was Antony first duke of Grammont. Of his brother Philibert, the famous count Grammont, I know no portrait, tho' I have made the most diligent and frequent inquiries possible both in England and France. The family have no picture of him either at Paris or in the country; nor had Mariette, the old printseller and collector at Paris, ever seen a print of him.

- Head of Walker, the painter; something different from that at Oxford.
- Charles I. on horseback, from Vandyck. Lombart afterwards erased the face, and inserted that of Cromwell, and then with the vicar of Bray's graver, restored the king's.
- Cromwell, half length in armour, page tying his scarf.
- Sir Samuel Moreland.
- John Ogilby.
- Charles V. emperor.
- Dr. Charlton.
- William Davison, physician.
- Anne Hyde duchess of York.
- Dr. Donne.
- Dr. Christopher Terne.
- Samuel Malines.
- Sir Henry Wootton.
- Father Paul.
- John Dethick.
- Dr. Taylor.
- Cartwright, author.
- Alexander Ross.
- Thomas Taylor.
- Brian Walton.
- De la Fond, gazetteer of Amsterdam, 1667.
- Johannes Dallæus.
- Charles Emanuel prince of Savoy, 1671. This seems the latest of his works.
- In Overton's catalogue of prints dated 1672, is mentioned a book of the Seven Sciences, eight plates by Lombart, but probably executed when he was in England.
- Vertue also names an emblematic print which he calls Theophila's Love-sacrifice, with the device of the Trinity.

J A M E S G A M M O N,

“ Can hardly, says Vertue, be called an engraver,” so poor were his performances; yet one of them has preserved a memorable person, Richard Cromwell, and authenticated a picture that I have of him by

S

Cooper.

Cooper. Gammon's few other heads are, Sir Toby Matthews ; Catherine of Braganza, and Mascall the painter from a picture done by himself.

R O B E R T T H A C K E R

Calling himself designer to the king, engraved a large print on a plate of four sheets, of the cathedral at Salisbury. Morgan, of whom I find as little, may be mentioned with him, having done a plan of London for Ogilby.

W I L L I A M S K I L L M A N,

Living between 1660 and 1670, engraved the facade of Albemarle-house, and a view of the Banqueting-house.

J O H N D U N S T A L L

1662 } Lived in the Strand and taught to draw. In 1662 he designed and etched a book of flowers. His portraits are, William Gouge ; Samuel Clarke, martyrologist ; and king William and queen Mary.

J. B R O W N,

1676 } A name that might well escape Vertue, since it is only found to a single print in Ames's catalogue of a supervisor of excise at Bristol ; the plate done at Tedbury. V. page 48.

P R I N C E



Dalton pinx.

T. Chambers sculp.

PRINCE RUPERT.

P R I N C E R U P E R T.

It is a trite observation, that gunpowder was discovered by a monk, and printing by a soldier. It is an additional honour to the latter profession to have invented mezzotinto. Few royal names appear at the head of discoveries; nor is it surprizing. Tho' accident is the most common mother of invention, yet Genius being a necessary midwife to aid the casual production, and usher it to existence, one cannot expect that many of the least common rank should be blest with uncommon talents. Quickness to seize and sagacity to apply are requisite to fortuitous discoveries. Gunpowder or printing might have fallen in many a prince's way, and the world have been still happy or unhappy enough not to possess those arts. Born with the taste of an uncle whom his sword was not fortunate in defending, prince Rupert was fond of those sciences which soften and adorn a hero's private hours, and knew how to mix them with his minutes of amusement, without dedicating his life to their pursuit, like us, who wanting capacity for momentous views, make serious study of what is only the transitory occupation of a genius. Had the court of the first Charles been peacefull, how agreeably had the prince's congenial propensity flattered and confirmed the inclination of his uncle! How the muse of arts would have repaid the patronage of the monarch, when for his first artist she would have presented him with his nephew! How different a figure did the same prince make in a reign of dissimilar complexion! The philosophic warrior who could relax himself into the ornament of a refined court, was thought a savage mechanic when courtiers were only voluptuous wits. Let me transcribe a picture of
prince

prince Rupert, drawn by a man who was far from having the least portion of wit in that age, who was superior to it's indelicacy, and who yet was so overborn by it's prejudices, that he had the complaisance to ridicule virtue, merit, talents. ---- But prince Rupert alas! was an awkward lover!

“ Il etoit brave & vaillant jusqu' à la temerité. Son esprit etoit sujet à quelques travers, dont il eut été bien fâché de se corriger. Il avoit le genie fécond en experiences de mathematiques, & quelques talens pour la chimie. Poli jusqu' à l'excès, quand l'occasion ne le demandoit pas, fier, & même brutal, quand il etoit question de s'humaniser. Il etoit grand, & n'avoit que trop mauvais air. Son visage etoit sec & dur, lors même qu'il vouloit le radoucir; mais dans ses mauvaises humeurs, c'étoit une vraie physionomie de reprouvé.”

What pity that we who wish to transmit this prince's resemblance to posterity on a fairer canvas, have none of these inimitable colours to efface the harsher likenesses! We can but oppose facts to wit, truth to satire: How unequal the pencils! Yet what these lines cannot do, they may suggest: They may induce the reader to reflect, that if the prince was defective in the transient varnish of a court, he at least was adorned by the arts with that polish, which alone can make a court attract the attention of subsequent ages.

We must take up the prince in his laboratory, begrimed, uncombed, perhaps in a dirty shirt; on the day I am going to mention he certainly had not shaved and powdered to charm miss Hughes, for it happened in his retirement at Brussels, after the catastrophe of his uncle. * Going out early one morning, he observed the centinel at
some

* This account Vertue received from Mr. Killigrew of Somerset-house, who

some distance from his post, very busy doing something to his piece. The prince asked what he was about ! He replied, the dew had fallen in the night, had made his fusil rusty, and that he was scraping and cleaning it. The prince looking at it, was struck with something like a figure eaten into the barril, with innumerable little holes closed together, like friezed work on gold or silver, part of which the fellow had scraped away.

One knows what a meer good officer would have said on such an accident; if a fashionable officer, he might have damned the poor fellow and given him a shilling ; but the *Genie second en experiences* from so trifling an accident conceived mezzotinto. The prince concluded that some contrivance might be found to cover a brass plate with such a grained ground of fine pressed holes, which would undoubtedly give an impression all black, and that by scraping away proper parts, the smooth superficies would leave the rest of the paper white. Communicating his idea to Warner Vaillant, a painter whom he maintained, they made several experiments, and at last invented a steel roller, cut with tools to make teeth like a file or rasp, with projecting points, which effectually produced the black grounds ; those being scraped away and diminished at pleasure, left the gradations of light.

The surprize occasioned by the novelty of the invention, by its softness, and union of parts, cannot better be expressed than in the words

T

of

who had it from Mr. Evelyn. In the General Dictionary a MS. said to be drawn up by Mr. Evelyn himself, ascribes the invention to the soldier. Yet in Mr. Evelyn's printed account of the discovery he expressly calls it invented by the prince. It is possible that the soldier might have observed the effect of scraping the rust from his piece, and yet have little thought of applying it, which probably was his highness's idea.

of Mr. Evelyn, whose abilities deserved the compliment paid him by the prince of being one of the first to whom this secret or mystery as they held it, was imparted, and who was so dazzled with the honour of the confidence, or with the curiosity of the new art, that after encouraging the world to expect the communication, he checked his bounty, and determined not to prostitute the arcanum, but to disclose it only to the elect. --- Here * is his oracular description ;

“ It would appear a paradox to discourse to you of a graving without a graver, burin, point or aqua fortis ; and yet this is performed without the assistance of either : That what gives our most perite and dextrous artists the greatest trouble, and is longest finishing [for such are the hatches and deepest shadows in plates] should be here the least considerable, and the most expeditious ; that, on the contrary, the lights should in this be the most laborious, and yet performed with the greatest facility : That what appears to be effected with so little curiosity, should yet so accurately resemble what is generally esteemed the very greatest ; viz. that a print should emulate even the best of drawings, chiaro e scuro, or [as the Italians term it] pieces of the mezzotinto, so as nothing either of Hugo da Carpi, or any of those other masters who pursued his attempt, and whose works we have already celebrated, have exceeded, or indeed approached ; especially, for that of portraits, figures, tender landscapes, and history, &c. to which it seems most appropriate and applicable.”


Thus, as he owns, he leaves it enigmatical ; yet thinks he has said enough to give a hint to ingenious persons how it is performed. ---- In truth, they must have been more ingenious even than the inventor him-

* *Sculptura* p. 146.

himself to have discovered any thing from such an indefinite riddle. One knows that ancient sages used to wrap up their doctrines, discoveries, or nonsense, in such unintelligible jargon; and the baby world, who preferred being imposed upon to being taught, thought themselves extremely obliged for being told any secret which they could not comprehend. They would be reckoned mountebanks in this age, who should pretend to instruct, without informing; and one cannot help wondering that so beneficent a nature as Mr. Evelyn's should juggle with mankind, when the inventor himself had consented that the new art should be made public.

Indeed, curious as the discovery was, it did not produce all it seemed to promise; it has diversified prints, rather than improved them; and though Smith, who carried the art to it's greatest height yet known, had considerable merit, mezzotintos still fall short of fine engravings. But before the secret passed into his hands, it was improved by Blooteling, who found out the application of the chisel for laying grounds, which much exceeded the roller. George White afterwards made use of the graver for forming the black spot in eyes, and sharpening the light, which in preceeding mezzotintos he observed had never been sufficiently distinct.

Some have thought that the prince only improved on Rembrandt's manner in his prints, but there is no account of the latter making use of a method at all like that practiced for mezzotintos.

Prefixed to Evelyn's account is a kind of Saracen's head performed by that prince, with his highness's mark thus, . There is another of the same in large; a man with a spear; and R p f. a woman's head looking down in an oval, no name to it. These are all his works in mezzotinto. Landscapes I think I have seen some etched by him; and

and in Jervase's sale were some small figures drawn loosely with the pen on white paper; under them was written, *Deffinati per il principe Roberto à Londra 23 Settembre*. The earliest date of a mezzotinto that Vertue had seen was an oval head of Leopold William archduke of Austria, with this inscription, *Theodorus Casparus à Furstenburgh, canonicus, ad vivum pinxit & fecit 1656*. This person had undoubtedly received the secret before his highness returned to England.

W A R N E R V A I L L A N T

Came over with prince Rupert, and staid here several years. He drew from the life in black and white, and was admired for his mezzotintos. One he had done of the emperor Leopold in 1658, before he came over. He returned to Holland, where he died.

Mr. J O H N E V E L Y N.

If Mr. Evelyn had not been an artist himself, as I think I can prove, I should yet have found it difficult to deny myself the pleasure of allotting him a place among the arts he loved, promoted, patronized; and it would be but justice to inscribe his name with due panegyric in these records, as I have once or twice taken the liberty to criticize him: But they are trifling blemishes compared with his amiable virtues and beneficence; and it may be remarked that the worst I have said of him is, that he knew more than he always communicated. It is no unwelcome satire to say that a man's intelligence and philosophy is inexhaustible. I mean not to write his life, which may be found detailed in the new edition of his *Sculptura*, in Collins's *Baronetage*, in the *General Dictionary*, and in the *New Biographical Dictionary*; but I must

Engravers. p. 76.



A. Bannerman Sculp.

John Evelyn Esq.

must observe that his life which was extended to 86 years was a course of inquiry, study, curiosity, instruction, and benevolence. The works of the Creator, and the mimic labours of the creature, were all objects of his pursuit. He unfolded the perfection of the one, and assisted the imperfections of the other. He adored from examination; was a courtier that flattered only by informing his prince, and by pointing out what was worthy for him to countenance, and was really the neighbour of the gospel, for there was no man that might not have been the better for him. Whoever peruses a list of his works, will subscribe to my assertion. He was one of the first promoters of the Royal Society, a patron of the ingenious and indigent, and peculiarly serviceable to the lettered world, for besides his writings and discoveries, he obtained the Arundelian marbles for the University of Oxford, and the Arundelian Library for the Royal Society: Nor is it the least part of his praise, that he who proposed to Mr. Boyle the erection of a philosophic college for retired and speculative persons, had the honesty to write in defence of active life against Sir George Mackenzie's Essay on Solitude. He knew that retirement in his own hands was industry and benefit to mankind; but in those of others laziness and inutility.

Vertue discovered that long before the appearance of Mr. Evelyn, his family had been engaged in what then were curious arts. In an ancient MS. in the Office of Ordnance he found these entries,

A patent for making salt-petre granted to George Evelyn and others 1587.

Powder-makers; George Evelyn esq. of Wootton in Surrey 1587. Mr. John Evelyn; Mr. Robert Evelyn; Mr. George Evelyn, till the beginning of 1637.

The lady of our Mr. Evelyn had correspondent talents; she designed the frontispiece to his Essay on the first book of Lucretius*.

But to come to the point which peculiarly intitles Mr. Evelyn to a place in these sheets.

There are five small prints of his journey from Rome to Naples, which are generally † supposed to be etched by one Hoare from Mr. Evelyn's drawings; but a very ingenious and inquisitive ‡ gentleman has convinced me that they are performed by his own hand. I cannot give the reader better satisfaction than by transcribing part of a letter which that gentleman was so obliging as to send me, and his modesty I hope will forgive the liberty I take with him.

“ Copy of the title to Mr. John Evelyn's five prints for his journey from Rome to Naples;

The inscription is engraved on the superficies of a large broken stone table, sustained by a little genius with wings standing about the middle of the plate: On each side are views of the Roman antiquities, particularly on the left is seen the arch of Septimius Severus:

Locorum aliquot insignium & celeberrimorum inter Romam et Neapolin jacentium *ὑποδείξεις* et exemplaria Domino Dom^o. Thomæ Hensheaw Anglo omnium eximiarum & præclarissimarum artium cultori & propugnatori maximo et *συνοψαμενῶ αὐτῶ* (non propter operis pretium,

* Hollar inscribed a head of Vandyck to Mr. Evelyn.

† So the author of his life says, transcribed in the Biogr. Dict. The General Dictionary indeed calls them Mr. Evelyn's own engravings, which the following account will make clear.

‡ Mr. Nathaniel Hillier.

pretium, sed ut singulare amoris sui testimonium exhibeat) primas
has ἀδοκίμαστας aquâ forti excusas & insculptas

R. Hoare excu.

Jo. Evelynus delineator
D. D. C. Q.

The above is an exact copy of the titular Dedication to Mr. Evelyn's five prints of his journey from Rome to Naples; and it is imagined that upon the face of the inscription there is a manifest appearance of Mr. Evelyn's being not only the designer, but also the engraver, as well as the dedicator of the prints; notwithstanding the author of his life, prefixed to the new edition of his *Sculptura*, says that they were engraved from his sketches by Hoare an artist of character at that time; for when we come to examine the prints, and find the title exactly conformable to the above copy, and that the five views themselves are all of them subscribed *J. E. f.* at the right hand corner, and no other notation at all concerning any designer, engraver, or publisher whatever (except the little R. Hoare excu. at the bottom of the title just as above described) one can hardly think otherwise than the author of Mr. Evelyn's life must have been misinformed, and never have seen or carefully considered the inscription on the title dedicatory, and the prints themselves. Besides I should be glad to be informed how the author of Mr. Evelyn's life came to know that Hoare was an artist, or engraver at all, and more especially one of character at that time, since Mr. Evelyn himself has not inserted him among the
eighteen

eighteen English engravers whose praise he has celebrated, and whose names he has given us p. 91, of his *Sculptura*; and though he tells us in p. 92, that there were some other English artists, who had merited with their graver, but were unknown to him by name, yet surely of all others the artist who had engraved his own designs, could not have been among that number, more especially if he had been an artist of character. Not to mention a particular circumstance attending my set of the prints in question, (which I have great reason to believe were one of the sets which Mr. Evelyn kept for himself) being superscribed with a pen and ink, *my journey from Rome to Naples*, and with a black lead pencil, *sculpsit Johannes Evelynus Parisiis 1649*. However it ought to be mentioned that the pen and ink, and the black lead do not appear to be of the same hand writing."

The General Dictionary corroborates the great probability of Mr. Evelyn engraving these views, by quoting more etchings by him, a view of his own seat at Wooton, and another of Putney.

D A V I D L O G G A N

Was born at Dantzick, and is said to have received some * instructions from Simon Pafs in Denmark. Passing through Holland he studied under Hondius, and came to England before the Restoration. Being at Oxford, and making a drawing for himself of All-souls-college, he was taken notice of and desired to undertake plates of the public buildings in that University, which he executed, and by which he first distinguished

* Mich. Burghers told Vertue that he had Loggan's own head done by himself in black lead æt. 20. 1655; [if so, he was born in 1635] and knew of no other portrait of him; but he certainly sat to Soest.

distinguished himself. He afterwards performed the same for Cambridge, but is said to have hurt his eyesight in delineating the chapel of King's-college. He also engraved on eleven folio copper plates *Habitus Academicorum Oxoniæ à Doctore ad servientem*. In the Registry of Matriculation there is this entry, David Loggan *Gedanensis, Universitatis Oxon. Chalcographus*, July 9. 1672. He had a licence for fifteen years for vending his *Oxonia Illustrata*. He frequently drew heads in black lead, as Mr. * Ashmole's in 1677, and the lord-keeper North's at Wroxton; and was one of the most considerable engravers of heads at that time. Dryden, satyrizing vain bards, says,

And in the front of all his senseless plays

Makes David Loggan crown his head with bays †.

He married Mrs Jordan, of a good family near Witney in Oxfordshire, and left at least one son, who was fellow of Magdalen-college Oxford. David lived latterly in Leicester-fields, where he died 1693 ‡. His portraits, as enumerated by Vertue, are;

John Sparrow, 1653.

Another of the king.

William Hickes, 1658.

Queen Catherine.

Charles II. without his name, and only with *Fidei Defensor*; therefore probably done before the Restoration.

James duke of York, at length, garter robes.

Another in armour.

George duke of Albemarle, half length in armour, done from the life by Loggan, and is one of his best works.

Another ||, leaning his hand on archbishop Sheldon; at bottom, a small head of Moncke.

Head of a divine; no name. English verses.

X

Bishop

* V. Ashmole's Diary, p. 58.

† Art of Poetry, Canto 2d.

‡ In another place Vertue says in 1700.

|| This is the frontispiece to Richard Atkins's *Growth of Printing*.

Bishop Mew, from the life.

Edward earl of Clarendon.

Thomas Ihham, from the life, but,
as Vertue thought, engraved
by Valck *.

Robert Stafford, with the same
circumstances.

Archibald earl of Argyle, ditto.

Isaac Barrow, ditto.

Mother Loufe of Loufe-hall.

This partly gained him his re-
putation at Oxford.

Sprat bishop of Rochester.

Reynolds bishop of Norwich.

Qu. if not by T. Cecil.

Archbishop Usher.

Edward Reynolds.

A man's head, no name, 1660.

A phyfician, do. ætar. 45. Sup-
posed to be Dr. Willis.

Sir Henry Pope Blount, with
only his initials and arms.

Dr. Charleton, from the life.

Ralph Bathurst, do.

William Holder, do. Vertue
thought the face by Vander-
bank.

Boyle archbishop of Armagh.

Sir John Chardin, from the life.

John Mayow.

A youth in an oval, no name, but
fuppofed an ancestor of judge
Holt.

Arthur Jackson.

James duke of Ormond, from
the life.

Sir Grevil Verney.

Sir Edward Coke.

John Bulfinch, printfeller, from
the life.

Bishop Seth Ward, do.

Lake bishop of Chichefter.

Crew bishop of Durham.

Compton bishop of London.

Meggot dean of Winchester.

There is another of him by
White.

Lord-keeper Guilford, from the
life, one of his best prints.

Thomas Barlow, from the life.

Thomas Fuller, 1661.

A. Brome, 1664.

John Wallis.

Pearson

* Vertue fays that Vandergutch, Loggan's difciple, told him that Log-
gan ufed long ftrokes in expreffing flefh; and that where faces appear
dotted in his prints, they were executed by the perfons he employed.

Pearson bishop of Chester, from the life.

John Cockshut.

The seven bishops, copied from White's plate for Loggan by Vanderbank, who worked for him towards the end of his life.

Duke of Ormond, in an oval.

James duke of Monmouth, young, in the robes of the garter. The handsomest print of him.

James earl of Derby.

Thomas Sanders. Fleshiere pinx.

Richard Allestry, from the life.

Gunning bishop of Ely.

William Hicks, 1658.

Mr. Waterhouse.

Mr. Joshua Moone.

Dr. Henry More.

George Walker of Londonderry.

Leonard Plukenet, 1690.

Archbishop Sancroft, from the life.

Loyd bishop of St. Asaph.

Queen Henrietta Maria.

Frontispiece to a Common-prayer book in folio, 1687, designed by John Bapt. Gaspar.

Titus Oates.

Sir George Wharton, but no name, æt. 46.

Another, 1657.

George prince of Denmark, from the life.

Pope Innocent XI.

An emblematic print of Cromwell at length in armour. A. M. esq. fe.

The Academy of Pleasure 1665.

Head of a man with a high-crowned hat.

Loggan brought over with him Blooteling and Valck, whom I am going to mention. Vanderbank worked for him, and one Peter Williamson, of whom I find no account, but that Vertue thought the emblematic print of Cromwell in the above list might be done by him.

A B R A H A M B L O O T E L I N G

Came from Holland in 1672 or 73, when the French invaded it, but staid not long, nor graved much here, but did some plates and some mezzotintos that were admired. Vertue says he received 30 guineas for etching a portrait of the duke of Norfolk. At Amsterdam, after he had left England, he published Leonardo Augustino's Gems in 1685, and etched all the plates. His portraits are,

Prince Rupert, after Lely, 1673.
Edward earl of Sandwich, ditto,
a head.

Another, half length.

Edward Stillingfleet, canon of St.
Paul's.

The same with the inscription altered after he was bishop of Worcester.

Anthony earl of Shaftsbury, sitting; one of his most scarce works.

Thomas earl of Danby, after Lely.
James duke of Monmouth.

Thomas Sydenham, after Mrs.
Beale.

Henry duke of Norfolk, 1678,
large.

Jane duchess of Norfolk, ditto,
Bruxelles, 1681.

J. Wilkins bishop of Chester,
after Mrs. Beale.

Henry marquis of Worcester.

An old man's head, profile;
etched.

A boy's head with feathers in his
cap, do.

John Tillotson dean of Canterbury, fine.

Cecil Calvert lord Baltimore.

Charles Howard earl of Carlisle.

Admiral Tromp, 1676.

Van Haren, done in Holland,
1680.

GEORGE

G E O R G E V A L C K

Was Blooteling's servant, and then married his sister; came with him from Holland, and returned with him, though he sometimes worked for Loggan. Valck engraved one of the finest prints we have. It is the famous duchess of Mazarin, sitting, in very loose attire, with one hand on an urn. There is a beautiful portrait of the same duchess in a turban, painted in Italy, at the duke of St. Albans's at Windsor. Vertue knew but three more of Valck's entire works; Robert lord Brooke, done in 1678; John duke of Lauderdale in robes of the garter, and an indifferent mezzotinto of Mrs. Davis after Lely.

E D W A R D L E D A V I S

Of Welsh extraction, was apprentice to Loggan, whose wife obliging him to follow her in livery, he ran away to France, and became a dealer in pictures, by which on his return he made a good fortune. He engraved,

James duke of York; a large head, with flowers round the oval.

Bertram de Ashburnham, for Guillim's Heraldry.

Duchess of Portsmouth, sitting.

St. Cecilia, playing on a base viol, with boy-angels flying; probably done at Paris, after Vandyck,

Mary princess of Orange, 1678.
William prince of Orange; both after Lely.

General Moncke.

Stephen Montague 1675.

Charles II. sitting; the face expunged afterwards, and replaced with king William's.

A merry Andrew, after Francis
Halls, graved in an odd man-
ner.

scarce.

Charles duke of Richmond, a
boy, after Wissing, 1672.

An Ecce Homo after Carracci,

----- L I G H T F O O T,

Says Mr. Evelyn *, “ hath a very curious graver, and special talent for the neatness of his stroke, little inferior to Wrex ; and has published two or three Madonnas with much applause.” I suppose he is the same person with William Lightfoot, a painter, mentioned in the third volume of this work, p. 15.

M I C H A E L B U R G H E R S

Came to England soon after Louis XIV. took Utrecht, and settled at Oxford, where besides several other things he engraved the almanacs ; his first appeared in 1676 without his name. He made many small views of the new buildings at Queen’s-college, and drew an exact plan of the old chapel before it was pulled down. His other works were,

Sir Thomas Bodley ; at the corners, heads of W. earl of Pembroke, archbishop Laud, Sir Kenelm Digby, and John Selden.

William Somner, the antiquary.
Franciscus Junius, from Vandyck.

A medal and reverse of William earl of Pembroke (who lived) in 1572.

John Barefoot, letter-doctor to the University, 1681.

Head of James II. in an almanac 1686.

Small

* Sculptura p. 99.

Warner Valliant.



Vandrebanc.



A. Bannerman Sculp.

FRANCIS PLACE. — WILLIAM LODGE.

Small head of T. V. Sir Thomas Wyat.

Antony Wood, in a niche.

King Alfred, from a MS. in the Bodleian-library.

Archbishop Chichele.

John Baliol.

Devorguilla, his wife.

William earl of Pembroke.

Timothy Halton, provost of

Queen's-college, from the life.

Dr. Wallis, 1699.

Two of Dr. Ratcliffe.

Sir Kenelm Digby.

Archbishop Laud.

John Selden*.

A large face of Christ, done with one stroke, in the manner of Mellan.

P E T E R + V A N D E R B A N K

1674 } Was born at Paris, and came to England with Gaspar, the painter, about the year 1674. He married the sister of Mr. Forester, a gentleman who had an estate at Bradfield in Hertfordshire. Vanderbank was soon admired for the softness of his prints, and still more for the size of them, some of his heads being the largest that had then appeared in England. But this very merit undid him; the time employed on such considerable works was by no means compensated in the price. He was reduced to want, and retiring to his brother-in-law, died at Bradfield, and was buried in the church there in 1697. After his death, his widow disposed of his plates to one Brown, a printseller, who made great advantage of them, and left an easy fortune. Vanderbank had three sons; the eldest had some share in the Theatre

* I doubt whether the heads of Digby, Pembroke, Laud and Selden are not the same I have mentioned at the corners of Sir T. Bodley's print.

† He sometimes wrote his name Vandrebanc.

Theatre at Dublin. The youngest William, a poor labourer, gave this account to Vertue. In the family of Forester was a portrait of the father by Kneller, and of the eldest son. Vanderbank's prints,

Charles II. in garter robes, Gas-
car pinx. 1675.

Ditto, 1677, 2 feet 4 high, by 2
feet wide.

James II. large sheet, Kneller p.
Mary his queen, do.

Another, after Wissing.

King William, after Kneller.

Another, after Wissing.

Queen Mary, after the same.

Prince George of Denmark.

Princess Anne.

Louis Quatorze, large head.

Statue of Charles II. in the Roy-
al-exchange.

Archbishop Tillotson, after Mrs.
Beale; the face was rubbed
out and re-engraved by R.
White.

Archbishop Tenison, after Mrs.
Beale, 1695.

Prince George of Denmark, folio
sheet.

Princess Anne, at length.

Princess Mary, ditto.

Thomas earl of Ossory, large
head.

Alexander earl of Moray, 1686.

George viscount Tarbatt, 1692.

Sir William Temple, after Lely,
1679.

John Smith writing-master, Fai-
thorne delin. Vertue says a
great contest happened about
the payment for this fine head.

James earl of Perth, 1683.

Thomas Lamplugh archbishop
of York; one of the finest of
his works.

George Walker, who defended
Londonderry.

Thomas Dalziel, a Scotch gene-
ral, scarce.

John Locke, in a perriwig.

Sir Edmundbury Godfrey.

Another, smaller.

Edmund

Edmund Waller, æt. 23.	Young man's head, Fide & fiducia, Riley pinx.
Another, æt. 76.	John Cotton Bruce, very large.
Sir Thomas Allen, very large.	Robert earl of Yarmouth, ditto.
James duke of Monmouth, do.	Sir Thomas Browne, M. D.
Richard lord Maitland, 1683.	Head of a Scotch gentleman, altered to the earl of Marr. Haf-fel pinx.
William lord Ruffel, after Kneller.	John earl of Strathnover.
Lady Litchfield, Vereist pinx.	William duke of Queensberry.
Sir George Mackenzie.	George lord Dartmouth.
Henry More, Loggan delin. It has not Vanderbank's name.	His own head. Samuel Wood.
Archibald earl of Argyle.	
Frederick duke of Schomberg.	

Vanderbank engraved a set of heads for Kennet's History of England, they were designed by Lutterel. Vanderbank executed from the conqueror to queen Elizabeth ; the rest were finished by M. Vandergutch.

He also graved after Verrio's paintings at Windsor, and some other histories, and did some plates which have his name in Tijon's Book of Iron-works.

NICHOLAS YEATES and JOHN COLLINS,

1680 } Two obscure engravers, whom Vertue mentions together for these plates,

Sir William Waller, ob. 1669.

Embassadors from Bantam, H. Peart, pictor. printed 1682, large folio.

Leonard Plukenet, M. D. Collin sculp. 1681.

Oliver Plunket, archbishop, ob. 1681. Collins Bruxell. sculp.

I find the name of R. Collins jun. to a print, done by him from the life, of Francis Peck, the antiquary, 1692. V. Ames, p. 135.

W I L L I A M C L A R K E

Did a head of George duke of Albemarle, from a painting of Barlow, and another of John Shower, from a picture of his own; the latter is a small mezzotint.

J O H N C L A R K E


1690 } Was an engraver at Edinburgh, where he did two profile heads in medal of William and Mary, prince and princess of Orange, yet dated 1690; and prints of Sir Matthew Hale, of George Baron de Goertz (this was in concert with Pine) of Dr. Humphrey Prideaux, and a plate with seven little heads of Charles II. and his queen, prince Rupert, prince of Orange, duke of York, duke of Monmouth and general Moncke; and vignettes for the quarto edition of lord Lansdowne's works.

R. T O M P S O N,

A name to a print of Nel Gwynn and her two sons, and to a few others. Trevethan is mentioned by Sanderlon, but I know none of his works. To a print of bishop Ruffel is said, Thomas Dudley Anglus fecit 1679.

P A U L

PAUL VANSOMER

1678 } Another artist of no great fame, whom I give to complete
 } the list, and as I find them, not confining myself strictly to
 dates, which would be difficult to adjust, when there were so many of
 the profession about the same period. Vansomer at first executed
 many plates both graved and in mezzotinto after the works of Lely;
 his drawings were commonly made in two colours by Gaspar Baptist,
 and sometimes by Lemens, and he was so expeditious as to finish a
 half length plate in a summer's day --- sufficient reason for me not to
 specify all his works. Before he arrived here, he had performed a
 print of Charles duke of Bavaria and his secretary in 1670. His
 Mark was thus * . Another print was of a countess of Meath
 after Mignard; and a third of the duke of Florence and his
 secretary. Towards the end of his time the art was sunk very
 low: Vertue says that about the year 1690 Verrio, Cooke and
 Laguerre, could find no better persons to engrave their designs
 than S. Gribelin and Paul Vansomer --- he might in justice have
 added that the engravers were good enough for the painters;
 and in 1702 that J. Smith was forced to execute in mezzotinto
 the frontispiece to signor Nicolò Cosimo's book of music. But
 before we come to that period we have one or two more to mention,
 and one a good artist:

ROBERT

* As Vertue sometimes calls him Paul, and sometimes John Vansomer,
 I conclude they were different persons, and that this mark belonged to
 the latter.

R O B E R T W H I T E

Was born in London 1645, and had a natural inclination to drawing and etching, which he attempted before he had any instructions from Loggan of whom he learned, and for whom he drew and engraved many buildings. What distinguished him was his admirable success in likenesses, a merit that would give value to his prints, though they were not so well performed. Many of his heads were taken by himself with a black lead pencil on vellum: Mr. West has several, particularly his own head at the age of sixteen: Vertue thought them superior to his prints. The heads of Sir Godfrey Kneller and his brother in Sandrart were engraved from drawings by White, whose portrait Sir Godfrey drew in return. Many of the portraits in Sandford's curious coronation of James II. were done from the life, as Vertue thought, by White. In 1674, he engraved the first Oxford Almanac, as he did the title plate designed by Adr. Hennin to the History and Antiquities of that University. He also engraved Moncke's funeral.

For a plate of the king of Sweden he received 30*l.* from one Mr. Sowters of Exeter. Of his own works he made no regular collection, but when he had done a plate, he rolled up two or three proofs and flung them into a closet, where they laid in heaps. Thus employed for 40 years together he had saved about four or five thousand pounds, and yet by some misfortunes or waste at last, he died * in indigent circumstances, and his plates being sold to a printseller in the Poultry †, enriched

* He died suddenly at his house in Bloomsbury in 1704.

† Vertue says the same success attended Cooper and Bowles, printfellers: a profession which Vertue thought very justly did not deserve to thrive beyond the laborious artists whom they employed.

Engravers. p. 92.

P. Vansomer.

Isaac

Becket.

John Sturt

William Elder.

A. Bannerman, Sculp.

ROBERT WHITE.



enriched the purchaser in a few years. As no man perhaps has exceeded Robert White in the multiplicity of English heads, it may be difficult to give a compleat catalogue of them, yet as my author had formed a long list, it would be defrauding curious collectors if I refused to transcribe it; one would not grudge a few hours more, after the many that have been thrown away on these idle volumes. I seem to myself a door-keeper at the Temple of Fame taking a catalogue of those who have only attempted to enter.

Edward the Black Prince in an oval.

Ditto in armour, at length.

Edward IV. without a name, arms, or inscription. It was done for the *Fædera* and placed at the reign of Henry V. but Rymer doubting if it was that king, the name was omitted. Rapin finding it there, had it copied for his first French edition. It is a profile from the whole length at St. James's, which has since appeared by Vanderdort's catalogue to be Edward IV. by Belcamp. There is also a wooden cut done temp. Eliz. which agrees with Vanderdort's account.

Charles I. after Van Vorst.

Charles II. large head, 1679.

Ditto, whole length, in robes of the garter.

Queen Anne 1703, poorly done.

Queen Elizabeth sitting under a canopy.

The three first Edwards, and Richard II. for Brady's History of England.

James II. under a canopy, with Sancroft and Jefferies.

Another when duke of York, garter-robes.

Another, large head, 1682.

The same, altered when king.

Mary of Este, duchess of York.

Another, whole length.

Henry duke of Gloucester, whole length.

George earl of Cumberland, dressed as for a tournament, a beautiful print.

Lady Mary Jolliffe.

Eight small heads of the family of Rawdon. Thoresby says they were done for a MS. account of that family. I have the cuts.

Robert Morison, M. D.

Richard Meggot, dean of Winchester.

Thomas duke of Leeds, *ad vivum*.

Heneage earl of Nottingham.

Seven lords justices in 1695. One plate.

Sir Edward Ward, chief baron, 1702.

Sir George Treby, *ad vivum*, 1694.

Patrick earl of Strathmore, 1686.

Sir John Somers lord-keeper, 1693.

William Salmon, M. D. 1700.

Five bishops martyrs. One plate.

Nathaniel Vincent, 1694.

Everard Maynwaringe, M. D.

Ezekiah Burton, after Mrs. Beale.

Two of John Partridge.

Sir George Ent, M. D.

Two of Samuel Pepys, of his best graving.

Two of Sir William Temple.

Joseph Perkins, A. B.

Cole, a physician. His name is only mentioned in two Latin verses under the head.

Robert South, S. T. P.

Dr. Stillingfleet, bishop of Worcester.

John Bunyan.

Two of Sir Roger Lestrangle.

Henry Purcell, after Closterman.

Count Konismark.

Simon Patrick bishop of Ely.

Two of Antony earl of Shaftsbury.

George earl of Melvil. Sir John Medina p.

James earl of Perth, after Kneller.

Another after Riley, titles in French. This is reckoned one of White's best. Of this lord there are prints by Faithorne, Vanderbank and White.

The

The seven bishops, in one plate.

A gentleman, full bottomed wig,
arms, no name.

Archbishop Tenison, from the
life.

William Camden, ætat. 58.

John Owen, D. D.

Mary Countess Dowager of War-
wick.

Sir Alexander Temple } In habits
Sufanna lady Temple } of the
 time of
 James I.

Lord chancellor Clarendon, after
Lely.

John earl of Rochester.

John duke of Newcastle.

Robert Leighton, S. T. P. ætat.
46.

James Cooke, M. D.

George Hickes, S. T. P. from
the life, 1703, one of his last
works. There is another ear-
lier.

Bishop Burnet, after Mrs. Beale.
Another, from the life.

Queen Mary of Este.

Thomas Street, judge, from the
life.

John Ashton, gent. after Riley.

Mr. Fleetwood, from the life.

Benjamin Whitchot, S. T. P.

A clergyman, in his own dark
hair.

A young gentleman, in full bot-
tommed wig; laced cravat, said
to be Mr. Benj. Hewling.

Sir Edward Lutwyche, serjeant
at law.

Sir Thomas Pilkington, lord-
mayor.

Sir Peyton Ventris, judge, 1691.

Sir Creswell Levinz, judge.

John Overall, bishop of Norwich.

Thomas Creech, M. Sunman
pinx.

Thomas Gouge, after Riley.

James Bonnel, esq.

Robert earl of Ailesbury.

John How, V. D. M.

Dr. Antony Horneck, after Mrs.
Beale.

Vera effigies Venturi Mandey,
ætat. 37, 1682.

Thomas Flatman, Hayls pinx.

Sir John Cotton, 1699.

Mr.

Mr. Parker of Lees, Hebrew motto and arms, but no name.

Mr. Joseph Moone.

Four different plates of archbishop Tillotson.

John Wilkins bishop of Chester.

Three of William Bates, S. T. P.

William Walwyn, ætat. 80.

Archbishop Sancroft.

Dr. Busby, ob. 1695.

John Fryer, M. D. from the life.

Samuel Cradock, B. D.

William Bluck, esq.

George Buchanan.

The lady Anne Clifford, countess dowager of Dorset and Pembroke.

William Petyt, from the life.

Sir James Turner.

Sir Robert Howard.

Dr. John Blow, from the life.

Thomas Manton, D. D.

John Boccace, from Titian.

Thomas Thynne, esq.

Henry Wharton, A. M. after Tilson.

Cardinal Pole.

Sir Thomas Wentworth earl of Strafford.

Sir George Jefferies, lord chief justice.

The same, altered all but the face.

Sir John Holt, lord chief justice.

Thomas Tryon, gent. 1703.

Effigies Authoris [Burnet of the Charter-house.]

Edmund King, M. D. There is another print of him in mezzotinto by R. Williams, both are fine.

Sir Henry Spelman.

Sir George Mackenzie, well engraved.

Denzil lord Holles of Ifield.

The honorable Robert Boyle.

Sir John Hoskins, a bust on a pedestal, no name of engraver.

Antony Tuckney, D. D.

John Scott, S. T. P.

John Aylmer bishop of London.

Edmund Ludlow, lieutenant general.

John Flavel, 1680.

Samuel Haworth. M. D.

- Philomusus. S. G. in cypher. It is Samuel Gilbert, author of the Florist's Vade Mecum.
 William Sherlock, dean of St. Paul's.
 Catherine of Arragon, for Burnet's History of the Reformation.
 Robert Johnson, ætat. 44.
 William Cockburn, M. D.
 John Shower, 1700.
 William Hunt, ætat. 28.
 Mr. George Herbert, author of poems.
 A writing-master looking over his right shoulder, in his hair, laced cravat, no name.
 Mary queen of Scots.
 Prince Lewis of Baden.
 Neophytus archbishop of Philipopolis, 1702.
 Baron de Ginckle, afterwards earl of Athlone.
 Sir John Marsham, æt. 80.
 Sir Richard Levett, lord-mayor.
 Archbishop Usher, White's name not to it, done by Tyrrel, 1683.
 Henry Coley, Philomath.
 Joseph Caryl.
 Thomas Creech, Sunman p.
 Sir Philip Warwick, after Lely.
 John Edwards, S. T. B. from the life.
 Monsieur de St. Evremont.
 Sir William Temple.
 Mordecai Abbot esq. Richard son p.
 Dr. John Owen, some impressions have not his name.
 Daniel Colwall, 1681.
 Samuel Slater, 1692.
 Sir Thomas Brown, M. D.
 Five Kentish Gentlemen, petitioners, one plate.
 Dr. Joseph Beaumont, master of Peterhouse.
 Lord chief justice Coke.
 John Sharp archbishop of York.
 Timothy Cruso, V. D. M.
 John Sowter, merchant of Exeter; he had been in Sweden, and bespoke the plate of the king of Sweden mentioned above.

Queen Mary II. done after her death.

John Selden.

Countess of Arundel, in mezzotinto, the only print he did in that way *.

Sir Thomas Nott, from the life.

Prince Rupert, after Kneller.

Walter Chetwynd esq. from the life.

Sir John Fenwick, after Wissing.

Thomas Deane of Freefoik.

James II. star and garter crowned.

James Cooke, M. D. ætat. 64.

Another, ætat. 71.

William Leybourn, from the life. Fol. Two.

Another, quarto.

Edward Hatton, M. D.

John Rawlet, B. D.

Sir Geoffry Palmer, attorney-general.

Sir Herbert Perrot.

Jeremy Collier, 1701.

William Burkit, A. M. 1703.

Archbishop Sharpe.

Charles III. king of Spain, begun by R. White just before his death, finished by his son G.

White, whose name is to it.

Sir Edward Dering, 1687.

Patrick earl of Marchmont.

John Harris, D. D. begun by the father and finished by the son.

Thomas Weston, writing-master.

A man's head 1677, with the signs of the zodiac round him.

Frederick Augustus king of Poland, 1696.

Charles XI. king of Sweden, 1683.

Alexander Carencroft's bishop of Glasgow.

Reverend Matthew Pole.

Crescentius Mather, S. T. P.

A man's head, in a laced cap, long beard; said to be Sir Alexander Gibson.

Sir Patrick Lyon, from the life.

Bibye Lake and Mary Lake, oval heads in one plate.

Robert Sparke, B. D.

John

* So Vertue thought, but there is another of Dr. Briggs.

John Vaughan, chief justice of
the common pleas.

John Brown, surgeon.

A bishop's head [doctor Taylor]

Joshua Barnes, Greek inscription.

Captain William Bedloe.

Mrs. Aphra Behn.

Richard Baxter, ætat. 55.

Sir Robert Cotton.

David Clarkson, minister, after

Mrs. Beale.

Samuel Clarke, from the life.

John Cleveland, without White's
name.

Stephen Charnock, B. D.

William Cookson.

John Collins, S. T. P.

Prance and Dugdale, two plates.

Lord chief justice Holt.

Elias Keach.

Captain Robert Knox.

Daniel Kendrick, physician.

George Moncke duke of Albe-
marle.

Richard Morton, M. D.

Milton, after Faithorne's print.

Sir John Pettus.

Sir Paul Rycaut.

John Rushworth, esq.

George Stradling, S. T. P.

James II. with his dying expres-
sions.

John Lightfoot, S. T. P.

Thomas Willis, M. D.

Rev. Philip Henry.

Sir William Ashurst, lord-mayor.

Mr. Edmund Trench.

Sir Robert Wright, lord chief
justice.

Sir Nathan Wright, lord-keeper.

Thomas Wadsworth, M. A.

Archbishop Whitgift.

James Janeway, without White's
name.

Thomas Barlow bishop of Lin-
coln.

The seven counsellors for the se-
ven bishops.

Princess Anne of Denmark.

Two of John Ayres.

A gentleman, half length, laced
ruff, black habit, white gloves
in his right-hand, in his left,
cloak and sword.

Another

Another in a long wig, with a death's head.

A man's head, the other part a skeleton.

Another in a long wig and laced

cravat, place left for arms, without White's name.

Another, in his hair, broad band, cloak, in his right hand a book, other books behind.

GEORGE WHITE

Son of Robert, finished some of his father's plates, and engraved others himself, but chiefly practiced in mezzotinto, in which he succeeded, and had sometimes 20 guineas for a plate. His best I think are of Sir Richard Blackmore, and Silvester Petyt, the latter remarkably fine. He also painted in oil, and more frequently in miniature. One of his first large heads, in his father's manner, was of James Gardiner bishop of Lincoln. He was alive so late as the year 1731, when a print by him of bishop Weston is dated.

ARTHUR SOLY

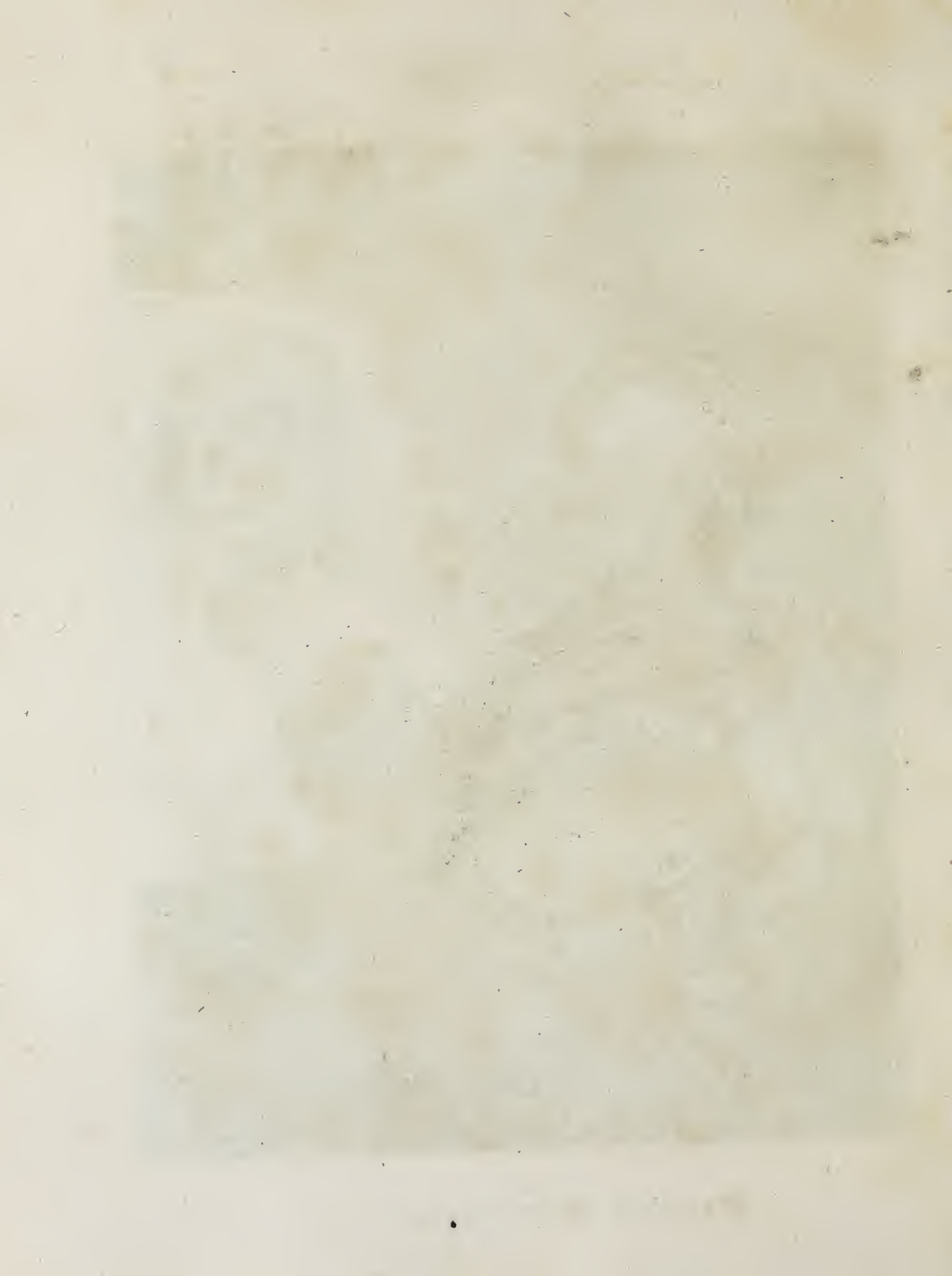
1683 } Was much employed by Robert White, who drew his head
in black lead, which was engraved in 1683. Himself did prints of Richard Baxter, and Tobias Crisp.

HAMLET WINSTANLEY

Learned to draw under the Knellers, being designed a painter, and from thence went to Italy; but on his return seems to have addicted himself to engraving. He etched and published the earl of Derby's collection



HAMLET WINSTANLEY.



collection of pictures, and several views of Audley-inn, which he dedicated to James II. that building being then a*royal palace: he added too an inscription in honour of Sir Christopher Wren. This set of prints is very scarce; the plates are reserved by the descendents of the earls of Suffolk. It was this artist, I believe, who had a house near Audley-inn at Littlebury, where were several mechanic tricks to surprize the populace, and known by the name of Winstanley's wonders. These childish contrivances, I suppose, he learned in Italy, where they do not let their religion monopolize all kind of legerdemain. In the Villa Borghese at Rome, amidst emperors, heroes and philosophers, I have seen a puppet-show in a box that turned like a squirrel's rolling cage; in the same palace was the noble statue of Seneca dying in the bath, and a devil that started out of a clock-case, as you entered the chamber. There is a print of James earl of Derby from a painting by Winstanley, another of Peploe bishop of Chester; and his own head by himself. The two last were executed by Faber. Winstanley was projector and builder of the Eddystone light-house, and was killed by the fall of it in a great storm.

----- B U R N F O R D

1681 } Is known only by a print of William Salmon chymist,
1681.

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I S A A C

* It had been purchased by the Crown, but much of the money not being paid, king William returned it to the family; but bought as much tapestry there as cost him 4500*l*. It is remarkable that in the church of Walden, which is beautifully light and striking, is still preserved very fresh the atchievment of the memorable Frances countess of Essex and Somerset.

I S A A C O L I V E R,

A name that can never be omitted, when it occurs in any branch of the arts, was, I suppose, the same person with the glass-painter whom I have mentioned in my second volume p. 15, and is found to two prints; the first, of James II. the other of lord chancellor Jefferies, who is there styled earl of Flint; a title which none of our historians mention to have been given to or designed for him.

J O H N D R A P E N T I E R E

1691 } Etched prints of Benjamin Keach, Daniel Burgefs, 1691,
Sir James Dyer, and J. Todd.

W I L L I A M E L D E R

Was cotemporary with Robert White; and a Scotchman. Vertue had seen some writing graved by him in a book in 1681. He made a print of himself in a fur-cap, and another in a wig. His best work was a plate of Ben. Johnson. His other things are heads of Pythagoras, Dr. Mayern, John Ray, Dr. Morton, archbishop Sancroft, George Parker, Charles Snell, writing-master, admiral Ruffel, and judge Pollexfen.

J O H N S T U R T

Was born April 6, 1658, and at the age of 17 was put apprentice to Robert White, and did several prints, but of no great merit. How-
ever

ever he was exceedingly admired by Mr. Thoresby*, who in his museum had the Lord's Prayer engraved by Sturt, in the compass of a silver penny, the ten commandments, &c. in the size of a medal; and the gospel of St. Matthew engraved in octavo. Sturt, grown old and poor, had a place offered him in the Charter-house, which he refused, and died about the age of 72. He had received near 500*l.* of Mr. James Anderfon of Edinburgh to grave plates for his fine book of Scottish Records &c. but did not live to compleat them.

Mr. L U T T E R E L

Was bred at New-inn, but having a disposition to drawing, took to crayons and abandoned the law. Having a mechanic head, and observing the applause given to the new art of mezzotinto, he set himself to discover the secret, for so it was still kept. His first invention for laying the grounds was by a roller, which succeeded pretty well, but not to his content, that method being neither so sharp nor casting as the true way. Upon this he persuaded his friend Loyd, who kept a print-shop in Salisbury-street in the Strand, to bribe one Blois, who used to lay grounds for Blooteling and was then going to Holland, to discover the mystery. The profits were to be divided, Lutterel scraping and Loyd selling the prints. Forty shillings purchased the secret; but when purchased, Loyd would not communicate it to Lutterel, on which they quarrelled. In the interim

I S A A C

* Ducat. Leod. 498, 513. Mr. Thoresby mentions two other engravers, Mr. Robert Jackson, and Mr. Francis Bragge.

I S A A C B E C K E T *,

Then apprentice to a callico-printer, visiting Lutterel, caught the passion of learning mezzotinto; and hearing that Loyd was possessed of the secret, and being forced to absent himself from his business upon an intrigue, had recourse to Loyd, who though master of the arcanum, was not capable of putting it in execution. Becket offered his service, was instructed in the use of the chisel, and entered into articles of working for Loyd. Lutterel in the mean time pursued his old method, and published a print of a woman blowing out a candle backwards, which sold mightily. Soon after he got acquainted with Vanfomer, and from him learned the whole process. Becket fell again into the same trouble, and Lutterel assisting him, they became intimate; but Becket marrying a woman of fortune, set up for himself, and Lutterel did many heads for him, being more expeditious and drawing better than Becket; but they were often finished by the latter. Lutterel's best print was a portrait of Le Piper, the painter; few of his works have his name to them. He was the first that laid grounds on copper † for crayons, a method afterwards practiced by Faithorne. One of Becket's best is a print of a lady Williams, whole length. I have run these lives into one another, finding them blended by Vertue, and naturally connected.

I have now carried this work down to the year 1700. If the art did not make great improvements after that period, at least it was enlarged, and not so restricted to portraits. Historic subjects came into
vogue

* Born in Kent 1653.

† Some of Lutterel's works in this manner are in queen Caroline's closet at Kensington.

vogue too. If no great matter was performed, that age did not deserve so much reproach as we do. Few good pictures were then imported. How many noble collections have been formed since, and yet how few prints appear of intrinsic merit! I have mentioned those of Mr. Strange, which are worthy of any country, and of the masters he has imitated. Mac Ardell has done a few in mezzotinto, that show what that branch is capable of; but our collections are still far from being exhausted; and yet I do not forget how many beautiful landscapes of Claud Lorrain and Gaspar Pouffin we owe to the late Mr. Pond. Nor is this wholly the fault of artists; if the public would neglect whatever is not worthy of their country and of its riches, nor pay great prices for hasty performances, it is not credible that we can want either the genius or industry of the French, though hitherto their prints in general are at least as much better than ours, as their prices are more reasonable.

The end of king William's reign was illustrated by a genius of singular merit in his way,

Mr. J O H N S M I T H,

1700 } The best mezzotinter that has appeared, who united softness
with strength, and finishing with freedom. To posterity perhaps his prints will carry an idea of something burlesque; perukes of outrageous length flowing over suits of armour compose wonderfull habits. It is equally strange that fashion could introduce the one, and establish the practice of representing the other, when it was out of fashion. Smith excelled in exhibiting both as he found them in

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the portraits of Kneller, who was less happy in what he substituted to armour. In the kit-cat-club, he has poured full-bottoms chiefly over night-gowns : If those streams of hair were incommode in a battle, I know nothing they were adapted to, that can be done in a night-gown.

I find little account of Smith's life, except that he served his time with one Tillet, a painter in Moorfields, and that as soon as he became his own master, he applied to Becket, and learned from him the secret of mezzotinto, and being farther instructed by * Vander Vaart, was taken to work in Sir Godfrey's house, and as he was to be the publisher of that master's works, no doubt received considerable hints from him, which he amply repaid. Vertue, who was less diligent in his inquiries after the works of mezzotinters, has left no regular catalogue of Smith's works, nor, as they are so common, shall I attempt one. This list is already swelled to too large a size ; and I shall forbear particularizing the prints of those that are to follow, which being of so fresh a date, cannot be scarce. Smith had composed two large volumes with proofs of his own plates, which I have seen in his hands ; he asked 50*l.* for them : what became of them I know not. His finest works are, duke Schomberg on horseback ; that duke's son and successor, Maynard ; the earls of Pembroke, Dorset, and Albemarle ; three plates, with two figures in each, of young persons or children, in which he shone ; William Anstruther ; Thomas Gill ; William Cowper ; Gibbons and his wife ; queen Anne ; duke of Gloucester, whole length with a flower-pot ; duke of Ormond ; a very curious one of queen Mary in a high head, fan and gloves ; earl of Godolphin ; the duchess of Ormond, whole length with a black ; and Sir George Rooke.

* See an account of Vander Vaart in the third volume of this work, p. 145.

Rooke. There is a print by him of James II. with an anchor, but no inscription, which not being finished when the king went away, is so scarce, that I have known it sold for above a guinea. Besides portraits, Smith performed many historic pieces, as the loves of the gods from Titian at Blenheim in ten plates; Venus standing in a shell, from a picture by Correggio, that was at Buckingham-house; Venus and Cupid on a couch; a Satyr and woman after Luca Jordano, and many more, of which perhaps the most delicate is a holy family with angels, after Carlo Maratti. There is a print of himself after Sir Godfrey Kneller.

S I M O N G R I B E L I N

1707 } Was born at Blois in 1661, and came to England about
1680; but it was above twenty years before he was noticed.

The first work that raised his reputation was the tent of Darius, published in 1707. This was followed by a set of the Cartoons; their success was very great, having never been compleatly engraved before; but they were in too small a volume, nor had Gribelin any thing of greatness in his manner or capacity: His works have no more merit than finicalness, and that not in perfection, can give them. He afterwards published six historic pieces from pictures in the royal collection at Kensington, and the cieling of the Banqueting-house; but none of his plates give any idea of the style of the masters they copied. His prints at best are neat memorandums. He executed a great number of small plates on gold, silver and copper; chiefly for books, but was

fittest

fittest to engrave patterns for goldsmith's work. I have a thick quarto collected by himself, of all his small plates, which was sold by his son after his decease, which happened, without any previous sickness, in Long-acre. He caught cold by going to see the king in the house of lords; fell ill that night, continued so next day and died the third, aged 72. He left a son and daughter: The son graved in his father's manner and went to Turkey in the retinue of the earl of Kinnoul, to draw prospects, but returned in about two years. Gribelin the father engraved some portraits, as duke Schomberg, Sir William Dawes, and a small whole length of the earl of Shaftsbury for the characteristics.

Sir NICHOLAS DORIGNY

Born in France, was son of Michael Dorigny by a daughter of Vouet, the painter. His father dying while he was very young, he was brought up to the study of the Law, which he pursued till about thirty years of age, when being examined, in order to being admitted to plead, the judge finding him very difficult of hearing, advised him to relinquish a profession, to which one of his senses was so ill adapted. He took the advice, and having a brother a painter at Rome, determined to embrace the same occupation; and shut himself up for a year to practice drawing, for which he probably had better talents than for the law, since he could sufficiently ground himself in the latter in a twelvemonth. Repairing to Rome and receiving instructions from his brother,
he

he followed painting for some years, when having acquired great freedom of hand, he was advised to try etching, Being of a flexible disposition, or uncommonly observant of advice, he turned to etching, and practiced that for some more years; when looking into the works of Audran, he found he had been in a wrong method, and took up the manner of the latter, which he pursued for ten years --- we are at least got to the fiftieth year of his age, if Vertue's memory or his own did not fail him, for Vertue received this account from himself. He had now done many plates, and lastly the gallery of Cupid and Psyche after Raphael --- when a new difficulty struck him. Not having learned the handling and right use of the graver, he despaired of attaining the harmony and perfection at which he aimed --- and at once abandoning engraving, he returned to his pencils --- a word from a friend would have thrown him back to the law --- however, after two months, he was persuaded to apply to the graver, and receiving some hints from one that used to engrave the writing under his plates, he conquered that difficulty too, and began with a set of planets. Mercury, his first, succeeded so well, that he engraved four large pictures with oval tops, and from thence proceeded to Raphael's transfiguration, which raised his reputation above all the masters of that time.

1711 } At Rome he became known to several Englishmen of rank,
who persuaded him to come to England and engrave the Cartoons. He arrived in June 1711, but did not begin his drawings till the Easter following, the intervening time being spent in raising a fund for his work. At first it was proposed that the plates should be engraved at the queen's expence, and to be given as presents to the nobility, foreign princes and ministers. Lord-treasurer Oxford was much his friend; but Dorigny demanding 4 or 5000*l.* put a stop to

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that plan; yet the queen gave him an apartment at Hampton-court with necessary perquisites.

The work however was undertaken by subscription at four guineas a set. Yet the labour seeming too heavy for one hand, Dorigny sent to Paris for assistance, who were Charles Dupuis and Dubosc, who differed with him in two or three years before the plates were more than half done. What relates farther to those engravers, will follow hereafter.

April 1, 1719. Sir Nicholas presented to king George I. two compleat sets of the Cartoons, and a set each to the prince and princess. The king gave him a purse of 100 guineas, and the prince a gold medal. The duke of Devonshire, of whom he had borrowed 400*l.* remitted to him the interest of four years; and in the following year procured him to be knighted by the king. He painted some portraits here, not with much success in likeness, and his eyes beginning to fail, he retired to France in 1724. His collection of drawings had been sold before in 1723. Among them were some after Dominichino and Guercino, and one after Daniel de Volterra, which Vertue preferred to all his works. There were an * hundred and four heads, hands and feet, traced off from the Cartoons. While he was making drawings of the Cartoons, a person in London offered him 200*l.* for them, but he would not conclude any agreement till the plates were finished. They were sold at his auction for 52 guineas. The total amount of his drawings came to 320*l.* His whole number of plates large and small was 153.

CHARLES

* These were sold in one lot for 74*l.* separately afterwards for 102.

CHARLES DUPUIS,

Besides part of the Cartoons, engraved some plates of the story of Charles I. but differing with Dorigny, and the climate not agreeing with him, he returned to Paris, where he died suddenly in 1743. A younger brother of his came over, and did some plates, but returned soon, finding greater encouragement at home.

CLAUDE DUBOSC

Quitted Dorigny at the same time with Dupuis, but settled here, and undertook to engrave the Cartoons * for printsellers. His next engagement was a set of the duke of Marlborough's battles, to be performed in two years for fourscore pounds a plate, having no aid but Du Guernier who had been in England for some years, and who was chiefly employed in etching frontispieces for books and plays; but that help not being sufficient, Dubosc sent to Paris for † Beauvais and Baron, who assisted him to compleat the work, in 1717. He afterwards took a shop and sold prints. Picart having published his Religious Ceremonies in 1733, Dubosc undertook to give that work in English, and brought over Gravelot and Scotin to carry it on; it came out weekly by subscription. Himself did a plate from the fine picture of Scipio's continence by Nicolo Poussin at Houghton. His portrait was drawn by Smybert.

LEWIS

* One Epicier and Baron assisted him.

† Of this man I find no other account.

LEWIS DU GUERNIER

1708 } Studied under Chatillon at Paris, and came to England in 1708, but with very moderate talents, though he was reckoned to improve much here by drawing in the academy, which was then frequented, though established only by private contributions among the artists. Du Guernier was chosen director of it, and continued so to his death, which was occasioned by the small pox Sept. 19, 1716, when he was but 39 years old. His chief business was engraving frontispieces for plays, and such small histories. His share in the plates of the duke of Marlborough's battles has been mentioned. At the instance of lord Halifax he did a large print of Lot and his two daughters from Michael Angelo di Caravaggio, and two ample heads of the duke and duchess of Queensberry.

GEORGE BICKHAM,

1709 } Cotemporary with the last, engraved a few heads, as Sir Isaac Newton's, and bishop Blackall's; a folio sheet with six writing-masters, one of whom George Shelley he engraved also from the life 1709.

S. COIGNARD,

A name that I find only to a print of Dryden after Kneller. V. Ames p. 52.

T. JOHNSON,

T. J O H N S O N,

An artist as obscure as the preceding, graved a print of Bullock the comedian from the life.

----- K I P *

Born at Amsterdam, arrived here not long after the Revolution. He did a great number of plates, and very indifferently, of the palaces and feats in this kingdom. They were first drawn by one Leonard Knyff, his countryman, who also painted fowls, dogs, &c. and dealt in pictures. The latter died in Westminster 1721, aged between 60 and 70, having been many years in England. His pictures, which were not extraordinary, were sold in 1723. Kip engraved an inside view of the Danish church built by Cibber, and died at near 70 years of age in 1722, in a place called Long-ditch Westminster. He left a daughter whom he had brought up to painting.

G E O R G E K I N G

Did plates of the lady Falconberg, and of Mrs. Elizabeth Thomas. Another of his name, Daniel King, who published the Vale Royal of England, drew and engraved the plate of the cathedral at Chester, and several other views in the same book. His manner resembles Hollar's.

F f

S. N I C H O L S,

* There had been before a William Kip who engraved some triumphal arches 1603.

S. N I C H O L S,

His prints mentioned by Ames, are of James Owen, and a woman called Yorkshire Nan. Some of these men seem to have been below Vertue's notice, and consequently are only mentioned here, that I may not seem to have overlooked them. Indeed though Vertue thought that the art raised it's head a little after the arrival of Dorigny, I find very few, except himself, who can pass for tolerable masters.

J O S E P H S I M P S O N,

Was very low in his profession, cutting arms on pewter-plates, till having studied in the academy, he was employed by Tillemans on a plate of Newmarket, to which he was permitted to put his name, and which though it did not please the painter, served to make Simpson known. He had a son of both his names, of whom he had conceived extraordinary hopes, but who died in 1736 without having attained much excellence.

P E T E R V A N G U N S T

1713 } Was not in England himself, but engraved the set of whole
 } lengths after Vandyck, Houbraken came from Holland in
 1713 to make the drawings, for each of which he received 100
 guilders. The persons who employed him were Mr. Cock, Mr. Co-
 myns, and the late well-known Mr. Swinny, formerly director of the
 theatre. Van Gunst had a son who was twice in England, but staid
 not long.

R O B E R T

R O B E R T W I L L I A M S,

A Welshman, was, I believe, senior to many I have mentioned. He worked only in mezzotinto, in which he had good success. His print of Sir Richard Blackmore is uncommonly fine. He contracted a great lameness from a sprain, for which he had his leg cut off, and lived many years afterwards.

W. W I L S O N

Did a mezzotinto of lady Newburgh, lord Lansdown's Myra.

M I C H A E L V A N D E R G U T C H

Of Antwerp, was scholar of one Boutats, and master of Vertue, who was told by him that Boutats had four daughters and twenty sons, of whom twelve were engravers, and that one of them, Philip, had twelve sons, of whom four were engravers. Vandergutch's own family, though not so numerous, has been alike dedicated to the art. When Michael arrived here, does not appear. He practiced chiefly on anatomic figures; but sometimes did other things, as a large print of the royal navy, on a sheet and half, designed by one Bafton. His master piece was reckoned a print of Mr. Savage. He was much afflicted with the gout, and died Oct. 16th. 1725, aged 65, at his house in Bloomsbury, and was buried in St. Giles's. He left two sons; John, the second son, now living, and

GERARD

GERARD VANDERGUTCH,

Who was born in 1697. He learned to draw of Cheron, and of his father to engrave; but chiefly practiced etching, which he sometimes mixed with the other. He studied too in the academy. His six academic figures after Cheron were admired; and he is much commended by Chefelden in the preface to his Osteology, in the prints of which he had much share, as he had in the plates from Sir James Thornhill's cupola of St. Paul's. There is a print by him from Pouffin's picture of Tancred and Erminia.

CLAUD DAVID

Of Burgundy, published a print from the model of a fountain with the statues of queen Anne, the duke of Marlborough on horseback and several river gods, which was proposed to be erected at the conduit in Cheapside. Under the print; *Opus equitis Claudii David, comitatus Burgundiæ.*

CHEREAU, junr.

Came over by invitation from Dubosc, being brother of a famous engraver of that name at Paris, whose manner he imitated. He executed a profile of George I. which was much liked; but asking extravagant prices, he found small encouragement and returned home.

BERNARD

B E R N A R D L E N S

Was son of a painter of the same names, who died Feb. 5. 1708, aged 77, and was buried in St. Bride's. He left four or five MSS. volumes of collections on divinity. His son, the subject of this article, was a mezzotinto-scraper, and drawing-master; sometimes etched, and drew for Sturt and other engravers. He copied the Judgment of Paris in mezzotinto from Sir Peter Lely, and did a multitude of small prints in the same way, chiefly histories and landscapes, and drew several views in England in Indian ink. He died April 28, 1725, aged 66. His son was the incomparable painter in water-colours, Bernard Lens, whose copies from Rubens, Vandyck, and many other great masters, have all the merit of the originals, except what they deserve too, duration. He was drawing-master to the duke of Cumberland and the princesses Mary and Louisa, and to one whom nothing but gratitude would excuse my joining with such names, the author of this work; my chief reason for it, is to bear testimony to the virtues and integrity * of so good a man, as well as excellent artist. He died at Knightsbridge, whither he had retired, after selling his collection. He left three sons; the eldest was a clerk in my office at the Exchequer; the two youngest, ingenious painters in miniature.

G g

S A M U E L

* Once when he was drawing a lady's picture in the dress of the queen of Scots, she said to him, "But, Mr. Lens, you have not made me like the queen of Scots." "No, madam, if God Almighty had made your ladyship like her, I would." This Bernard etched two or three little drawing books of landscape.

S A M U E L M O O R E

Of the Custom-house, drew and etched many works with great labour. He first made a medley of several things, drawn, written and painted; one he presented to Sir Robert Harley, speaker of the House of Commons, afterwards earl of Oxford; it was an imitation of several sorts of prints.

----- S C O T I N,

No eminent artist, as appears by his print from Vandyck's Belisarius at Chiswick. If the two fine pictures on this subject are compared, it must not be by setting Scotin's near Mr. Strange's. To weigh the merits of Salvator and Vandyck impartially, Mr. Strange should engrave both; I mean, to judge how each has delivered the passions, in which decision we should not be diverted by the colouring. Indeed one would suppose that Vandyck had seen Salvator's performance, and despairing to exceed him in the principal figure, has transferred his art and our attention to the young soldier. Salvator's Belisarius reflects on his own fortune; Vandyck's warrior moralizes on the instability of glory. One asks one's self which is more touching, to behold how a great man feels adversity, or how a young mind is struck with what may be the catastrophe of ambition?

Mr. E N G L I S H

1718 } Of Mortclack, who died in 1718, etched a print of Christ
and the disciples at Emaus, after Titian.

H E N R Y

H E N R Y H U L S B E R G,

Born at Amsterdam, did prints of Sir Bullstrode Whitlocke, Robert Warren, A. M. and Joseph Warder, a physician. After a paralytic illness of two years he died in 1729, and was buried in the Lutheran church of the Savoy, of which he had been warden, and by which community and by a Dutch club he had been supported, after he became incapable of business.

J O H N F A B E R,

Born in Holland, drew many pictures from the life on * velom with a pen, and scraped several mezzotintos, both from paintings and from nature. His most considerable works, and those not excellent, were portraits of the founders of colleges at Oxford and Cambridge. He died at Bristol in May 1721. His son,

J O H N F A B E R junr.

Surpassed his father by far, and was the next mezzotinter in merit to Smith. He was born in Holland, but brought to England at three years old. His first instructions he received from his father; afterwards he studied in Vanderbank's academy. He executed a prodigious number of portraits, some of which are bold, free and beautiful. To him we owe the kit-cat-club, the beauties at Hampton-court, and have reason to wish that we had the same obligations to him for those

at

* Vertue had seen one of these small heads, inscribed, J. Faber delin. in Graven Hage 1692.

at Windsor. He died of the gout very few years ago at his house in Bloomsbury. His widow married Mr. Smith, a lawyer.

EDWARD KIRKALL,

Son of a lock-smith, was born at Sheffield in Yorkshire, where he attained the rudiments of drawing, which however were long before they arrived at any perfection. He came to London, and for some time supported himself by graving arms, stamps, ornaments, and cuts for books *. The latter gained him an immortality, which with all his succeeding merit he perhaps would have missed, if his happening to engrave the portrait of a lady Duncce had not introduced him to the remark of Mr. Pope, who describes her

With flow'rs and fruit by bounteous Kirkall drest.

At length, drawing in the academy, and making some attempts in chiaro scuro, he discovered a new method of printing, composed of etching, mezzotinto and wooden stamps, and with these blended arts he formed a style, that has more tints than ancient wooden cuts, resembles drawings, and by the addition of mezzotinto, softens the shades on the outlines, and more insensibly and agreeably melts the impression of the wooden stamps, which give the tincture to the paper and the shades together. He performed several prints in this manner, and did great justice to the drawing and expression of the masters he imitated. This invention, for one may call it so, had much success, much applause, no imitators. --- I suppose it is too laborious, and too tedious. In an opulent country where there is great facility of getting money, it is seldom got by merit. Our artists are in too much hurry to gain it, to deserve it.

JAMES

* In 1725 he did the cuts for the new edition of Inigo Jones's Stonehenge.

JAMES CHRISTOPHER LE BLON,

Another inventor in an age which however has not been allotted any eminent rank in the history of arts. He naturally follows Kirkall, as there was some analogy in their pursuits. The former, if I may say so, attempted to print drawings, the latter to print paintings. He was a Frenchman, and very far from young when I knew him, but of surprising vivacity and volubility, and with a head admirably mechanic, but an universal projector, and with at least one of the qualities that attend that vocation, either a dupe or a cheat; I think the former, though as most of his projects ended in the air, the sufferers believed the latter. As he was much an enthusiast, perhaps like most enthusiasts he was both one and t'other.

He discovered a method of giving colour to mezzotinto, and perfected many large pictures, which may be allowed very tolerable copies of the best masters. Thus far his visions were realized. He distributed them by a kind of lottery, but the subscribers did not find their prizes much valued. Yet surely the art was worth improving, at least in a country so fond of portraits. Le Blon's method of mezzotinto at least adds the resemblance of colour.

He had another merit to the public, with which few inventors begin; he communicated his secret, in a thin quarto in French and English intitled, "*Coloritto, or the Harmony of Colouring in Painting, reduced to Mechanical Practice under easy Precepts and infallible Rules.*" Dedicated to Sir Robert Walpole. In the preface he says that he was executing anatomic figures for monsieur St. Andrè. Some heads coloured progressively according to the several

H h

gradations

gradations bear witness to the success and beauty of his invention. In 1732 he published a treatise on Ideal Beauty, or le Beau Ideal, dedicated to lady Walpole. It was translated from the original French of Lambert Hermanfon Ten Kate.

He afterwards set up a project for copying the Cartoons in tapestry, and made some very fine drawings for that purpose. Houses were built and looms erected in the Mulberry-ground at Chelsea, but either the expence was precipitated too fast, or contributions did not arrive fast enough: The bubble burst, several suffered, and Le Blon was heard of no more.

J O H N S I M O N

Was born in Normandy, and came over some years before the death of Smith, who disagreeing with Sir Godfrey Kneller, Simon was employed by him to copy his pictures in mezzotinto, which he did, and from other masters with good success. He was not so free in his manner as Smith, but now and then approached very near to that capital artist, as may be seen in his plates of Henry Rouvigny earl of Galway, of earl Cadogan, and particularly of lord Cutts in armour with a truncheon. Simon died about the year 1755. His collection of prints were sold by auction at Darres's printshop in Piccadilly over-against Coventry-street Nov. 3d, 1761.

L. B O I T A R D

Was a Frenchman, and very neat workman. He engraved chiefly for books, and was employed by Dr. Woodward, by Dr. Douglas on
anato-

anatomic figures, and by Dr. Meade, for whom he went often to Holland to purchase curiosities. He engraved a large print of the rotunda after Paolo Panini, and the plates for Mr. Spence's Polymetis. He married an Englishwoman, and left a son, an engraver, and a daughter.

B. B A R O N,

1725 } Brought over, as has been said by Dubosc, with whom he
} broke and went to law, on the plates for the story of Ulysses, engraven from the designs of Rubens in the collection of Dr. Meade, but they were reconciled, and went to Paris together in 1729, where Baron engraved a plate from Watteau, and engaged to do another from Titian in the king's collection, for Monsieur Crozat, for which he was to receive 60*l.* sterling. While at Paris, they both sat to Vanloo. Baron has executed a great number of works, a few portraits, and some considerable pictures after the best masters; as the family of Cornaro at Northumberland-house; Vandyck's family of the earl of Pembroke at Wilton; Henry VIII. giving the charter to the company of surgeons; the equestrian figure of Charles I. by Vandyck at Kensington; it's companion, the king, queen and two children; and king William on horseback with emblematic figures, at Hampton-court. His last considerable work was the family of Nassau by Vandyck at the earl of Cowper's. Baron died in Panton-square Piccadilly, Jan. 24th, 1762.

H E N R Y G R A V E L O T

Was not much known as an engraver, but was an excellent draughtsman,

man, and drew designs for ornaments in great taste, and was a faithful copyist of ancient buildings, tombs, and prospects, for which he was constantly employed by the artists in London. He drew the monuments of kings for Vertue, and gave the designs, where invention was necessary, for Pine's plates of the tapestry, in the House of Lords. He had been in Canada as secretary to the governor, but the climate disagreeing with him, he returned to France, whence he was invited over by Dubosc. He was for some time employed in Gloucestershire, drawing churches and antiquities. Vertue compares his neat manner to Picart, and owns that in composition and design he even excelled his favourite Hollar. He sometimes attempted painting small histories and conversations. Of his gravings are the prints to Sir Thomas Hanmer's edition of Shakespear, and many of them he designed; but it is his large print of Kirkstall-abbey which shows how able an engraver he was.

J O H N P I N E

Need but be mentioned, to put the public in mind of the several beautiful and fine works for which they are indebted to him. The chief of them are, the ceremonies used at the revival of the order of the Bath by king George I. the prints from the tapestry in the House of Lords, representing the destruction of the Spanish Armada, a book rivalling the splendid editions of the Louvre; and the fair edition of Horace, the whole text engraven, with ancient basreliefs and gems illustrating the subjects. He has given too a print of the House of Commons, some ancient charters and other things. His head painted by Mr. Hogarth in the manner of Rembrandt is well-known from the print.

A R T H U R

A R T H U R P O N D,

Another promoter of meritorious works, was concerned with Mr. Knapton in setting forth the noble volume of illustrious heads, engraved by Houbraken and Vertue, and which might still be enlarged. Mr. Pond was author too of the design for engraving the works of Claud Lorrain and Gaspar Pouffin, of which several numbers were exhibited; a few landscapes from Rembrandt, and other masters, and prints from Paolo Panini followed. He also published many prints from fine drawings, and a set of Caricaturas after Cavalier Ghezzi. Mr. Pond had singular knowledge in hands, but considerably more merit as an editor than as a painter, which was his profession both in oil and crayons. He had formed a capital collection of etchings by the best masters, and of prints, all which he disposed of to a gentleman in Norfolk: they have since been sold by auction, as were his cabinet of shells after his death. He etched his own head, Dr. Meade's and Mr. Sadler's.

H E N R Y F L E T C H E R

1729 } Published a print, the story of Bathsheba, from Sebastian
Concha, his first essay on his own account. He also engraved
a print of Ebenezer Pemberton, minister of Boston.

C A R E Y C R E E D

1730 } Published a set of plates from the statues and busts at
Wilton.

J O S E P H W A G N E R

1733 } A Swiss, came to England in 1733, aged between 20 and
 30. He had studied painting a little, but being encouraged
 by Amiconi, engraved after the works of the latter. His first pro-
 ductions were plates of the three princesses, Anne, Amelie, and Ca-
 roline; his next, a whole length of the czarina Anne. He afterwards
 executed two prints of boys, and about an hundred plates, views of
 Roman antiquities, most of them copied from old engravings, and
 from Canaletti some prospects of Venice, whither he accompanied
 Amiconi, intending to keep a printshop there.

T H O M A S P R E S T O N

Did a print of Mr. Pope, and a large head of admiral Blake, with
 ships under it.

J O H N L A G U E R R E

Was son of Lewis Laguerre, a painter of history, by whom he was
 educated to the same profession, and had a genius for it --- but neglect-
 ing to cultivate it, he took to the stage, in which walk he had merit,
 as he had success in painting scenes for the theatre in Covent-garden,
 to which he belonged. He engraved a set of prints, of Hob in the
 Well, which sold considerably; but he died in indifferent circumstan-
 ces in March 1748.

P E T E R

PETER FOURDRINIERE

Who died a few years ago, excelled in engraving architecture, and did many other things for books.

JOHN GREEN

A young man who made great proficiencie in graving landscapes, and other things; was born at Hales Owen in Shropshire, and bred under Basire an engraver of maps, father of the present engraver to the Antiquarian Society. Green was employed by the Univerfity of Oxford, and continued their Almanacs; but died immaturrely three or four years ago. His brother is in the fame bufinefs.

Befides all I have mentioned, difperfed in Vertue's MSS. I have fince found fome more names, of whom the notices are fo flight, that it is not worth while to endeavour finding proper places for them. Their names are, Meriton le Cave, a fcholar of Picart, J. Cole, P. Williamfon, G. Lumley who fettled at York, P. Tempeft, Peter Coombes, P. Pelham, E. Kyte, George Kitchin, who did heads of Mahomet and Muftapha, Turks belonging to George I. and William Robins, Alexander Brown, and De Blois, mezzotinters: Van Bleek who executed of late years a fine print of Johnfon and Griffin players, and A. Van Haken, who has given a head of Dr. Pepusch and fome others. Several Englifh portraits have been engraved abroad, particularly, by Cornelius Van Dalen, Arthur De Jode and P. De Jode, J. De Leuw, Pontius, Edelinck, and Picart. Many alfo have been engraved by unknown hands.

To

To the conclusion of these Memoires, and for a separte article I reserve an account of him, to whom his country, the artists whose Memories he has preserved, and the reader, are obliged for the materials of this work.

On living artists it is neither necessary nor proper to expatiate. The Task will be easy to others hereafter to continue the series. Here is a regular succeßion from the introduction of the art into England to the present year ; and the chief æras of it's improvements and extension marked. That the continuation will afford a brighter list, one may augur, from the protection given to the arts, from the riches and flourishing state of our dominion, and from the masters we actually possess. Houston, Mac Ardell, and Fisher have already promised by their works to revive the beauty of mezzotinto. The exquisite plates of architecture, which daily appear, are not only worthy of the taste which is restored in that science, but exceed whatever has appeared in any age or country. Mr. Rooker is the Marc Antonio of architecture. Vivares and some others, have great merit in graving landscape. Major's works after Teniers &c. will always make a principal figure in a collection of prints, and prevent our envying the excellence of the French in that branch of the art. I could name more, if it would not look like flattery to the living ; but I cannot omit so capital a master as Mr. Strange, least it should look like the contrary. When I have named him, I have mentioned the art at it's highest period in Britain.

Oct. 10th. 1762.

F I N I S.

T H E

Engravers. Fronting his Life.



Richardson pinx.

T. Chambers sculp.

GEORGE VERTUE, Engraver,

Ætat. L. Ann. MDCCXXXVIII.

T H E
L I F E
O F

Mr. GEORGE VERTUE.

THE ensuing account is drawn from his own notes, in which the highest praise he ventures to assume is founded on his industry --- How many men in a higher sphere have thought that single quality conferred many shining others! The world too has been so complaisant as to allow their pretensions. Vertue thought the labour of his hands was but labour --- the Scaligers and such book-wights have mistaken the drudgery of their eyes for parts, for abilities --- nay, have supposed it bestowed wit, while it only swelled their arrogance, and unchained their illnature. How contemptuously would such men have smiled at a ploughman, who imagined himself authorized to abuse all others, because he had turned up more acres of ground, --- and yet he would have toiled with greater advantage to mankind.

K k

George

George Vertue was born in the parish of St. Martin's in the Fields, London, in the year 1684. His parents, he says, were more honest than opulent. If vanity had entered into his composition, he might have boasted the antiquity of his race: two of his name were employed by Henry VIII, in the board of works; but I forget; a family is not ancient, if none of the blood were above the rank of ingenious men two hundred years ago.

About the age of thirteen he was placed with a master who engraved arms on plate, and had the chief business of London; but who being extravagant, broke and returned to his country, France, after Vertue had served him between three and four years. As the man was unfortunate, though by his own fault, the good-nature of the scholar has concealed his name. As it is proper the republic of letters should be acquainted with the minutest circumstances in the life of a renowned author, I question if Scaliger would have been so tender.

Returned to his parents, Vertue gave himself entirely to the study of drawing for two years; and then entered into an agreement with Michael Vandergutch for three more, which term he protracted to seven, engraving copper-plates for him; when having received instructions and advice from several painters, he quitted his master on handsome terms, and began to work for himself. This was in the year 1709. The first twelvemonth was passed in drawing and engraving for books.

The art was then at the lowest ebb in England. The best performers were worn out: the war with France shut the door against recruits; national acrimony, and the animosity of faction diverted public attention from common arts of amusement. At that period the young engraver was recommended to Sir Godfrey Kneller, whose reputation,
riches,

riches, parts and acquaintance with the first men in England supported what little taste was left for Virtù, and could stamp a character where ever he deigned to patronize. My author mentions with dutifull sensibility what joy this important protection gave to his father, who had his education warmly at heart, and who dying soon after, left a widow and several children to be supported by our scarce fledged adventurer. His own words shall tell how he felt his situation, how little the false colours of vanity gave a shining appearance to the morning of his fortune; "I was, says he, the eldest, and then the only one that could help them, which added circumspection in my affairs then, as well as industry to the end of my life."

At intervals of leisure, he practiced drawing and music, learned French and a little Italian. It appears that he afterwards acquired Dutch, having consulted in the originals all that has been written in those three languages on the art to which he was devoted.

His works began to draw attention, and he found more illustrious patronage than Kneller's. Lord Somers employed him to engrave a plate of archbishop Tillotson, and rewarded him nobly. The print will speak for itself. It was the groundwork of his reputation, and deserved to be so. Nothing like it had appeared for some years, nor at the hour of it's production, had he any competitors. Edelinck was dead in France, White in England, Van Gunst in Holland: "It seemed, says he himself, as if the ball of fortune was tossed up to be a prize only for Vertue." One cannot estimate success at a lower rate, than to ascribe it to accident; the comparison is at once modest and ingenious. Shade of Scaliger, which of your works owed it's glory to a dearth of genius among your cotemporaries?

In

In 1711 an academy of painting was instituted by the chief performers in London. Sir Godfrey Kneller was placed at the head; Vertue was one of the first members; and drew there for several years.

To the end of that reign he continued to grave portraits from Kneller, Dahl, Richardson, Jervase, Gibson and others.

On the accession of the present royal family he published a large head of the king from a painting by Kneller. As it was the first portrait of his majesty, many thousands were sold, though by no means a laborious or valuable performance. However it was shown at court, and was followed by those of the prince and princess. All concurred to extend his business. In any recess from that he practiced in water-colours, sometimes attempting portrait; oftener copying from ancient or curious pieces which he proposed to engrave. So early as the year 1713 he commenced his researches after the lives of our artists, and began his collections, to which he added prints by former masters, and every thing that could tend to his great work, the History of the Arts in England. Where ever he met with portraits of the performers, he spared no pains in taking copies. His journies over England with the same view will appear in the course of his life. These travels were assiduously employed in making catalogues, observations, and memorandums of all he saw.

His thirst after British antiquities soon led him to a congenial Mæcenas. That munificent collector Robert Harley, second earl of Oxford, early distinguished the merit and application of Vertue. The invariable gratitude of the latter, expressed on all occasions, implies the bounty of the patron. “ The earl’s generous and unparalleled
encou-

encouragement of my undertakings, by promoting my studious endeavours, says he, gave me great reputation and advantage over all other professors of the same art in England." Another lesson of humility. How seldom is fame ascribed by the possessor to the countenance of others! The want of it is complained of ---- here is one instance, perhaps a singular instance, where the influence is acknowledged ---- after the death of the benefactor.

Another patron was Heneage Finch * earl of Winchelsea, whose picture he painted, and engraved; and who, being president of the society of Antiquaries on the revival in 1717, appointed Vertue, who was a member, engraver to it. The plates published by that society from curious remains were most of them by his hand as long as he lived, are a valuable monument, and will be evidence that that body is not useless in the learned world.

The University of Oxford employed him for many years to engrave their almanacs. Instead of insipid emblems that deserved no longer duration than what they adorned, he introduced views of public buildings and historic events; for he seldom reaped benefit from the public, without repaying it with information.

Henry Hare, the last lord Coleraine, an antiquary and collector as his grandfather had been, is enumerated by Vertue among his protectors. His travels were dignified by accompanying those lords. They bore the expence which would have debarred him from visiting many objects of his curiosity, if at his own charge; and he made their journies more delightful, by explaining, taking draughts, and keeping a register of what they saw. This was the case in a journey he took with lord Coleraine to Salisbury, Wilton and Stonehenge.

L 1

Of

* He died in 1726.

6 The LIFE of Mr. GEORGE VERTUE.

Of the latter he made several views: Wilton he probably saw with only English eyes. Amid legions of warriors and emperors, he sought Vandyck and Rubens, Holbein and Inigo Jones. An antique and modern virtuoso might inhabit that palace of arts, and never interfere. An ancient indeed would be a little surprized to find so many of his acquaintance new baptized. Earl Thomas did not, like the popes, convert pagan chiefs into christians, but many an emperor acts the part at Wilton of scarcer Cæsars.

In 1726 Vertue with Mr. Stephens the historiographer, visited St. Albans, Verulam and Gorhambury. At the latter he made a drawing from the picture of Sir Francis Bacon.

Great part of his time was employed for lord Oxford, for whom he engraved portraits of Mr. Prior, Sir Hugh Middleton &c. For the duke of Montagu he did Sir Ralph Winwood; for Sir Paul Methuen, Cortez; archbishop Warham from Holbein's original at Lambeth; and for lord Burlington Zuccherò's queen of Scots.

His prints growing numerous, many persons were desirous of having a compleat collection. He made up sets for Sir Thomas Frankland, for Mr. West, and for lord Oxford; the last in three large volumes, carried down to 1741, and sold after the earl's death to the late earl of Ailesbury for 50 guineas.

In 1727 he went to Wimpole for a week, and thence made a tour with lord Oxford for six weeks more, to Stamford, Burleigh, Grantham, Lincoln, and Welbeck, one of the ancient seats of the countess of Oxford, where after the earl's death she assembled the portraits of her ancestors to a prodigious number, the heroes of many an illustrious race. Thence they passed to Chatworth, and York, where Vertue had the pleasure of conversing with Mr. Francis Place, who had been
intimate

intimate with Hollar. Trifling circumstances to those who do not feel what he felt. Vertue drew up an account of this progress and presented it to his patron.

For some years his stages were marked by noble encouragement, and by opportunities of pursuing his favorite erudition. He was invited whither he would have wished to make pilgrimages, for the love of antiquity is a kind of devotion, and Mr. Vertue had different sets of saints. In 1728 the duke of Dorset called him to Knowle. Humble before his superiors, one conceives how his respect was heightened at entering so venerable a pile, realizing to his eyes the scenes of many a waking vision. Here he drew several of the poets. But he was on fairy ground; Arcadia was on the confines; could he resist an excursion to Penshurst? One may judge how high his enthusiasm had been wrought, by the mortification he expresses at not finding there a portrait of Sir Philip Sidney.

In 1730 appeared his twelve heads of poets, one of his capital works. Though poetry was but a sister art, he treated it with the affection of a relation. He had collected many notes touching the professors, and here and there in his MSS. are some slight attempts of his own. But he was of too timid and correct a nature to soar where fancy only guides. Truth was his province, and he had a felicity uncommon to antiquaries, he never suffered his imagination to lend him eyes. Where he could not discover he never supplied.

After his poets, of which he proposed to enlarge the series, it was his purpose to give sets or classes of other eminent men. This was the first idea of illustrious heads, a hint afterwards adopted by others, and at last taken out of *his* hands, who was best furnished with materials

8 The LIFE of Mr. GEORGE VERTUE.

rials for such a work. Some branches he executed himself with deserved applause.

About this time he again went to Oxford, copied some original paintings, and took an account of what portraits they have of founders and benefactors and where deposited. Thence to Gloucester to draw the monument of Edward II. having for some years been collecting and making drawings of our kings, from images, miniatures or oil-paintings; a work soon after unexpectedly called forth. On his return he stopped at Burford to view the family-piece of Sir Thomas More, and visited Ditchley and Blenheim. His next tour was to Cambridge, where he had been privately engaged to draw by stealth the portrait of old Mr. Thomas Baker of St. John's, then an eminent antiquary, earlier in his life the modest author of that ingenious and polished little piece, *Reflexions on learning*.

Vertue's next considerable production was the heads of Charles I. and the loyal sufferers in his cause, with their characters subjoined from Clarendon. But this was scarce finished, before appeared Rabin's History of England, "a work says he, that had a prodigious run, especially after translated, insomuch that it became all the conversation of the town and country, and the noise being heightened by opposition and party, it was proposed to publish it in folio by numbers --- thousands were sold every week." The two brothers, Knaptons, engaged Vertue to accompany it with effigies of kings, and suitable decorations. This undertaking employed him for three years. A fair copy richly bound he presented to Frederic prince of Wales at Kensington. A volume of his best works he gave to the Bodleian library.

In

In 1734 he renewed his journies about England. With Roger Gale the antiquary he went to St. Alban's, Northampton and Warwick. In 1737 the earl of Leicester carried him to Penhurst; and the end of the same year lord Oxford took him again to Oxford, to Compton Verney, the seat of the master of the rolls, to Warwick, Coventry, Birmingham, and to lord Digby's at Colehill, to view the curious picture of queen Elizabeth's procession, since removed by the late lord to Sherborn castle in Dorsetshire. They returned by Stratford (Vertue did not want true devotion to Shakespear) by Mr. Sheldon's at Weston, where are a few curious pictures, saw Blenheim, and Mr. Waller's at Beconsfield. The next year he went into Hertfordshire to verify his ideas about Hunsdon, the subject as he thought of queen Elizabeth's progress. The old lord Digby, who from tradition believed it the queen's procession to St. Paul's after the destruction of the Armada, was displeased with Vertue's new hypothesis. The same year he saw Windsor and Mr. Topham's collection of drawings at Eton.

He next engaged with the Knaptons to engrave some of the illustrious heads, the greater part of which were executed by Houbraken, and undoubtedly surpassed those of Vertue. Yet his performances by no means deserved to be condemned as they were by the undertakers, and the performer laid aside. Some of Houbraken's were carelessly done, especially of the moderns; but Vertue had a fault to dealers, which was a merit to the public: his scrupulous veracity could not digest imaginary portraits, as are some of those engraved by Houbraken, who living in Holland, ignorant of our history, uninquisitive into the authenticity of what was transmitted to him, engraved whatever was sent. I will mention two instances; the heads of Carr earl

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of Somerset and secretary Thurloe are not only not genuine, but have not the least resemblance to the persons they pretend to represent. Vertue was incommode; he loved truth.

Towards the end of 1738 he made another tour with lord Oxford through Kent and Suffex, visiting Rochester, Canterbury, Chichester, Portsmouth, Southampton and Winchester; and the principal seats, as Petworth, Goodwood, Stansted, and Coudray ---- the last alone worth an antiquary's journey. Of all these he made various sketches and notes; always presenting a duplicate of his observations to lord Oxford.

He had yet another pursuit, which I have not mentioned; no man had studied English coins more; part of his researches have appeared in his account of the two Simons.

He still wanted to visit the east of England. In 1739 his wish was gratified; lord Coleraine, who had an estate at Walpole on the borders of Norfolk in Lincolnshire, carried him by Wansted, Mousham, Gosfield, St. Edmundsbury, Sir Andrew Fountain's and Houghton to Lynn, and thence to Walpole; in which circuit they saw many churches and other seats.

In 1740 he published his proposals for the commencement of a very valuable work, his historic prints, drawn with extreme labour and fidelity, and executed in a most satisfactory manner. Queen Elizabeth's progress he copied exactly in water-colours for lord Oxford, who was so pleased with it, that he sent Mr. Vertue and his wife a present of about 60 ounces of plate --- but thus arrived at the summit of his modest wishes, that is, rewarded for illustrating English history --- his happiness was suddenly dashed; he lost his noble friend the earl, who died June 16, 1741. "Death, says he emphatically, put
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an end to that life that had been the support, cherisher, and comfort of many, many others, who are left to lament --- but none more heartily than Vertue!"

So struck was the poor man with this signal misfortune, that for two years there is an hiatus in his story --- he had not spirits even to be minute.

In 1743 he was a little revived by acquiring the honour of the duke of Norfolk's notice, for whom he engraved the large plate of the earl of Arundel and his family. For his grace too he collected two volumes of the works of Hollar, chiefly of those graved from the Arundelian collection; and having formed another curious volume of drawings from portraits, monuments, pedigrees &c. of the house of Howard, the duke made him a present of a bank note of 100*l*.

His merit and modesty still raised him friends. The countess dowager of Oxford alleviated his loss of her lord: their daughter the duchess of Portland he mentions with equal gratitude; the late duke of Richmond and lord Burlington did not forget him among the artists they patronized. But in 1749 he found a yet more exalted protector. The late prince of Wales sent for him, and finding him master of whatever related to English antiquity, and particularly conversant in the history of king Charles's collection, which his royal highness wished as far as possible to reassemble, he often had the honour of attending the prince, was shown his pictures by himself, and accompanied him to the royal palaces, and was much employed in collecting prints for him and taking catalogues, and sold him many of his own miniatures and prints.

He had now reason to flatter himself with permanent fortune. He saw his fate linked with the revival of the arts he loved; he was useful

12 The LIFE of Mr. GEORGE VERTUE.

full to a prince who trod in the steps of the accomplished Charles; no Hugh Peters threatened havoc to the growing collection --- but a silent and unexpected foe drew a veil over this scene of comfort, as it had over the former. Touched yet submissive, he says, after painting the prince's qualifications, and the hopes that his country had conceived of him, --- "but alas, Mors ultima rerum! O God, thy will be done! Unhappy day, wednesday March 20th, 1751!" His trembling hand inserts a few more memorandums of prints he engraved, and then he concludes his memoirs in melancholy and disjointed sentences thus, --- Observations on my indifferent health --- and weakness of sight increasing --- and loss of noble friends, and the encouragement from them less and less daily --- this year --- and worse in appearance begins with 1752."

He lost his friends; but his piety, mildness, and ingenuity never forsook him. He laboured almost to the last, solicitous to leave a decent competence to a wife, with whom he had lived many years in tender harmony. His volumes of the works of Hollar and the Simons, I have mentioned here and elsewhere. The rest of his works will appear in the ensuing list.

He died July 24th, 1756, and was buried in the cloysters of Westminster-abbey on the 30th. following, with this epitaph,

Here lyes the body of George Vertue
Late engraver
And fellow of the Society of Antiquaries,
Who was born in London 1684,
And departed this life on the 24th of July 1756.

With

With manners gentle, and a gratefull heart,
And all the genius of the Graphic Art,
His fame shall each succeeding artist own
Longer by far than monuments of stone.

Two other friends --- not better poets indeed, --- inserted the following lines in the papers, on viewing his monument :

Proud artist, cease those deeds to paint on stone,
Which far above the praise of man have shone :
Why should your skill so vainly thus be spent,
For Vertue ne'er can need a monument.

Another,

Troubled in mind and press'd with grievous smart,
Her happy mansions left the Graphic Art,
And thus to science spoke ; “ what ! can it be ?
Is famous Vertue dead ? --- then so are we.”

These are well-meant hyperboles on a man who never used any ; he was simple, modest, and scrupulous ; so scrupulous, that it gave a peculiar slowness to his delivery ; he never uttered his opinion hastily, nor hastily assented to that of others. As he grudged no time, no industry, to inform himself, he thought they might bestow a little too, if they wished to know. Ambitious to distinguish himself, he took but one method, application. Acquainted with all the arts practiced by his profession, to usher their productions to the public, he made use of none. He only lamented he did not deserve success, or if he missed it

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14 The LIFE of Mr. GEORGE VERTUE.

when deserved. It was some merit that carried such bashfull integrity as far as it did go.

He was a strict Roman Catholic; yet even those principles could not warp his attachment to his art, nor prevent his making it subservient to the glory of his country. I mention this as a singular instance. His partiality to Charles the first did not indeed clash much with his religion; but who has preserved more monuments of queen Elizabeth? Whatever related to her story he treated with a patriot fondness; her heroes were his. His was the first thought of engraving the tapestry in the House of Lords; his a project of giving a series of protestant bishops --- for *his* candour could reconcile toleration and popery.

His collection of books, prints, miniatures and drawings were sold by auction May 17th, 1757. Lord Besborough bought there his copies in water-colours of the kings of England, as I did a large piece of Philip and Mary from the original at Woburn, which he intended for his series of historic prints; there too I purchased his drawings taken from Holbein; and since his death, the best piece he ever painted, a small whole length of the queen of Scots in water-colours.

The length of this account I flatter myself will be excused, as it contains a few curious particulars, which are not foreign to the subject, and which concomitantly illustrate the history of arts.

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V E R T U E ' s W O R K S.

S M A L L head of the duchess of Marlborough ; the first print he published.

The rat-catcher's head from Vischer, his second print.

Zephyrus in the clouds, with two English verses.

William prince of Orange, from Vandyck, small half length ; mezzotinto.

Sleeping Venus, with three Cupids and a Satyr, from Coypel.

R O Y A L P O R T R A I T S. C L A S S I.

Four small plates of kings from William I. to George I. inclusively.

The same in one plate.

Large set of heads of the kings, for Rapin. Smaller set, ditto.

Monuments of the Confessor, Edward I. Henry V. Henry VII. Edward VI. for the series of royal tombs.

Richard II. whole length, from the painting in Westminster-abbey.
Queen

Queen Elizabeth, profile, from Isaac Oliver.

Mary queen of Scots, from Zuccherò, to the knees.

A head of the same, smaller.

The same queen, small, from the picture at St. James's.

Ditto, engraved on gold in an oval, from Dr. Meade's picture, finely executed.

Small oval of the king and queen of Bohemia, and one of their children.

Charles I. and his queen, holding a chaplet of laurel, from Vandyck. Voerst engraved the same picture.

Queen Anne, large oval, after Kneller.

Ditto, crowned, the royal arms at top; the medals of her reign round the frame.

King George I. very large, 1715.

Ditto, a less size, 1718, better.

Ditto, smaller.

Ditto, with flourishes, for some patent, or writing-book.

George prince of Wales, large.

The prince of Wales, smaller.

The same when queen, large.

Ditto, with an angel bringing a crown; from Amiconi.

Frederick prince of Wales, in a tied perriwig and armour, from Boit.

Princess Anne.

William duke of Cumberland, collar of the Bath, from Jarvis.

Princess Mary, holding a basket of flowers; mezzotinto, very bad. My proof has no inscription.

CLASS 2. NOBLEMEN.

William Seymour duke of Somerset.

Henry Somerset duke of Beaufort.

William Cavendish duke of Newcastle, for the illustrious heads.

John duke of Marlborough.

John duke of Buckingham.

Philip duke of Wharton, from Jervis, no inscription.

Lionel duke of Dorset, in robes of the garter.

Ditto, in coronation robes, white staff.

Henry Howard earl of Surrey, with many devices.

Ditto, smaller, copied from Hollar.

Francis earl of Bedford, for the illustrious heads.

Edward earl of Dorset, ditto.

Heneage earl of Winchelsea; blank shield, coronet and supporters,
no inscription; nor any cross strokes in the figure.

Robert Dudley earl of Leicester.

Edward earl of Clarendon.

Edward earl of Sandwich.

The earl of Derwentwater.

Edward earl of Orford.

Charles earl of Halifax.

Robert earl of Oxford, garter robes, white staff, one of his last and
worst works.

Edward earl of Oxford, sitting, in night-gown and cap; many
pieces of his collection round him.

Ditto in his robes, whole length.

Thomas earl of Strafford.

Horace lord Vere.

John lord Somers.

William lord Burleigh.

CLASS 3. LADIES.

Sarah duchefs of Somerfet, whole length.

Elizabeth countefs of Shrewsbury.

Dorothy countefs of Sunderland.

The lady Morton.

Henrietta countefs of Orrery.

Frances lady Carteret.

Sophia countefs Granville.

} Wives of John earl Granville.

Mrs. Margaret Halyburton, inscriptions in Latin and English.

CLASS 4. BISHOPS.

Archbishop Warham, for the illustrious heads.

Ditto, small.

Archbishop Cranmer; with a book in both hands, æt. 57. By mistake the inscription and arms give it for Parker.

Archbishop Parker, books before him and on each side, fine.

Ditto, book in one hand, staff in the other.

Ditto, smaller, and only the head.

Archbishop Whitgift, book on a cushion before him.

Ditto, smaller, head.

Archbishop Grindal.

Archbishop

Archbishop Bancroft.

Archbishop Tillotson, sitting in a velvet chair, fine.

John Potter, bishop of Oxford.

Ditto, when archbishop, in a chair, holding a book on his knee.

Francis Godwin, bishop of Landaff.

Archbishop Blackburne.

James Sharp, archbishop of St. Andrews.

John Jewel, bishop of Salisbury.

John Robinson, bishop of London.

Edmund Gibson, bishop of London.

The same print, but with books and charters on each side of the arms.

Edward Chandler, bishop of Durham.

Richard Fox, bishop of Winchester. Joannes Corvus Flandrus faciebat.

Hugh Latimer, bishop of Worcester.

William Talbot, bishop of Salisbury.

Gilbert Burnet, bishop of Salisbury.

Ospring Blackhall, bishop of Exeter.

William Loyd, bishop of Worcester, sitting in a chair in his library, one of his most capital works.

Ditto, a large head.

Francis Gastrell, bishop of Chester.

Richard Smalbroke, bishop of Litchfield and Coventry.

George Smalridge, bishop of Bristol.

Francis Atterbury, bishop of Rochester. Two, with some little difference in the inscriptions.

Thomas

Thomas Ken, bishop of Bath and Wells. Three different prints.

Philip Bisse, bishop of Hereford.

Thomas Tanner, bishop of St. Asaph.

Martin Benson, bishop of Gloucester.

Benjamin Hoadley, rector of St. Peter Poor (afterwards bishop of Winchester)

Thomas Wilson, bishop of Sodor and Man.

CLASS 5. CLERGYMEN.

John Spencer, dean of Ely.

Laurence Echard.

Thomas Bisse, S. T. P.

William Lupton, S. T. D.

George Brown, A. M.

Mr. Kettlewell.

George Trosse, V. D. M.

Effigies Authoris, arms. It is
Burnet of the Charter-house.
Also, (a print of) The sacred
theory of the earth ; (accord-
ing to his system.)

Mr. Isaac Mills.

William Whiston.

E. T. Episc. Ofs. designatus. It
is Edward Tenison.

Matthew Henry, V. D. M.

Dr. Conyers Middleton. This
was designed for his works,
but was rejected, as Vertue's
eyes had begun to fail.

John Barwick, dean of St. Paul's.

John Gilbert, canon of Exeter.

R. Cudworth, D. D.

Isaac Watts, V. D. M.

Another, D. D. with a book in
his hand.

Dr. Swift.

Another, smaller, in a night-
gown.

Another, still smaller: under it,
Non Pareil.

Humphrey Gower, master of St.
John's Coll.

John

John Gale, M. A. and D. P.
 Daniel Burgefs.
 John Edwards, S. T. P.
 Lewis Atterbury, L. L. D.
 John Harris, S. T. P.
 Richard Fiddes, S. S. T. P.
 Mr. Hall (executed) no name.
 Arms.
 Montrose, no name, cap, band,
 picked beard.
 John Gill, S. T. P.
 Humphrey Prideaux, dean of
 Norwich.
 John Owen, dean of Christ-
 church.
 Mr. Thomas Stackhouse.
 Ralph Taylor, S. T. P.
 Henry Sacheverell.
 John Wesley, two of them,
 1742, 1745.
 John Strype.

John Flamsteed.
 Richard Bentley.
 Joseph Spence.
 Samuel Clarke. Three. The
 two smallest have no differ-
 ence, but that to one is add-
 ed Dna. Hoadley pinx. Per-
 haps the other was only a
 proof.
 Mr. Spinckes.
 Mr. Henry Grove.
 Robert South, S. T. P.
 John Piggott, V. D. M.
 Robert Mofs, dean of Ely.
 William Broome.
 A. Blackwall, M. A.
 Mr. Joseph Stennet.
 Edmund Calamy, D. D.
 Thomas Bradbury.
 John Laurence, A. M.

CLASS 6. CHANCELLORS, JUDGES, LAWYERS.

Sir Thomas More.
 Sir Nicholas Bacon.
 Sir Francis Bacon.
 Tomb of the same.

Sir Thomas Parker.
 The same, when earl of Mac-
 clesfield.
 Sir Peter King, lord chief justice.

The same, when chancellor.

Sir Matthew Hale.

John lord Fortescue.

Sir John Willes.

Sir Robert Eyre.

Sir Robert Raymond.

Henry Powle, speaker and master of the rolls.

Sir Joseph Jekyll, master of the rolls.

The same, sitting in a chair, fine.

John Verney, master of the rolls, fine.

James Reynolds, chief baron.

Sir James Steuart, lord advocate.

Sir John Comyns, chief baron.

Sir Francis Page, baron of the Exchequer.

The same, justice of the King's-bench.

Sir John Blencowe, justice of the Common-pleas.

Robert Price, baron of the Exchequer.

Sir James Mountague, ditto.

Alexander Denton, just. of Common-pleas.

Sir Laurence Carter, baron of Exchequer.

William Peere Williams, esq.

Thomas Craig of Riccartoun.

Thomas Vernon, esq.

Lord-keeper North.

Sir Dudley North.

Roger North, esq.

John Bridges, esq.

CLASS 7. MINISTERS, and GENTLEMEN.

Sir Francis Walsingham.

Sir Walter Raleigh.

Another, small.

Sir Nicholas Throckmorton.

Sir Francis Drake, large, poorly done.

Thomas Harley esq. of Bramton-bryan.

Sir Robert Harley, knight of the Bath.

Sir Edward Harley, ditto.

Edward

- | | |
|--|---|
| Edward Harley esq. auditor of
the Imprest. | A Gentleman, in a cravat, loose
cloak, arms, label above him,
no inscription. |
| Sir Ralph Winwood. | John Graves, gent. aged 102,
1616. |
| William Trumbil esq. envoy to
Brussels. | Richard Graves of Michleton,
esq. d. 1669. |
| Sir William Trumbull, secreta-
ry of state. | Richardus Graves de Michleton,
ob. 1731. |
| John Thurloe esq. | Monument of Mrs. Eleanor
Graves, &c. |
| Sir Edward Nicholas. | Samuel Dale, M. L. |
| Sir Thomas Roe. | John Morley esq. |
| James Craggs esq. fenr. | James Puckle, small. |
| Lord Aubrey Beauclerk, poorly
done. | John Bagford. My proof is on
Indian reddish paper. Ver-
tue was fond of printing on
papers of various colours. |
| Sir Watkyn Williams Wynn. | John Murray of Sacomb, anti-
quary. |
| Sir Thomas Rawlinson, lord-
mayor. | |
| Francis Mundy. | |
| Sir Philip Sydenham. | |
| Mr. Parker. | |
| James Gardiner, A. M. | |
| Henry Barham esq. | |

CLASS 8. PHYSICIANS &c.

- | | |
|--|---------------------------|
| Peter Barwick, physician to
Charles II. | Thomas Fuller, M. D. |
| Dr. Ratcliffe. | Thomas Willis, M. D. |
| Dr. Turner. | John Friend, M. D. |
| Another, smaller. | John Marten, surgeon. |
| | Ambrose Godfrey, chymist. |

CLASS

CLASS 9. FOUNDERS, BENEFACTORS &c.

Hugh Price, founder of Baliol-
coll.

Sir Thomas Gresham.

Statue of d^o.

Tomb of d^o.

Edward Colston esq.

Sir Hugh Myddelton, fine.

Dr. Colet.

Bust of ditto.

Thomas Sutton.

Tomb of d^o.

View of the charter-house.

William Lancafter, S. T. P.

CLASS 10. ANTIQUARIES, AUTHORS, MATHEMATICIANS.

William Lambard.

John Stowe.

Sir Robert Cotton.

John Selden.

Sir James Ware.

Thomas Hearne. Two different.

Robert Nelson.

Walter Moyle esq.

William Baxter.

Mr. Wollaston.

Sir Isaac Newton.

Abraham Sharp.

George Holmes.

Sir Philip Sidney, with many
devices.

Small head of ditto.

The same, whole length, sitting
under a tree.

Robert Boyle, two of them.

Mr. Steel in a cap.

The same when Sir Richard, in
a wig.

Mr. Addison, two: one has his
arms.

Edmund Halley.

Mr. John Freake.

CLASS II. POETS and MUSICIANS.

Title-page to the set of 12 poets,
in an ornamented border, with
lord Oxford's arms.

1. John Gower †.
2. Geofry Chaucer.
3. Edmund Spencer.
4. William Shakespeare.
5. Ben Johnson.
6. Francis Beaumont.
7. John Fletcher.
8. John Milton.
9. Samuel Butler.
10. Abraham Cowley.
11. Edmund Waller.
12. John Dryden.

Geofry Chaucer large, in oval
frame *.

Another smaller, verses in old
character *.

A plate with five small heads
of Chaucer, Milton, But-
ler, Cowley, Waller *.

Edmund Spencer, small *.

William Shakespeare, small,

in a large ruff *.

Another still less *.

Print of his tomb *.

A plate with seven small
heads of Shakespeare, John-
son, Beaumont, Fletcher,
Otway, Dryden, Wycher-
ley *.

Ben Johnson, small *.

Francis Beaumont, small *.

Bust of John Milton *.

Another, young; 2 Latin
verses *.

Another, old; two Greek
verses *.

The same, 6 English verses *.

Abraham Cowley, small *.

John Dryden, large *.

A small one *.

Sir John Suckling.

Nicholas Rowe.

His tomb.

Thomas Durfey.

Allan Ramsay.

Q q

Mrs.

† Those numbered are the set. Those with an asterisk do not belong to it.

Mrs. Eliza Haywood.

William Croft, Dr. of music.

A head of John Milton,
for a vignette *.

Another, very different, æt.

42. At one corner light-
ning; at the other, the
serpent and apple *.

Two others, smaller *.

Another, smaller *.

Trivet, an old poet. A

monk in an initial letter.

John Lydgate.

Lord Lansdown.

Matthew Prior, sitting in a
chair, 3

Mr. Pope, in a long wig.

Ditto, small, in a cap.

Arthur Johnson.

Mrs. Elizabeth Rowe.

Mr. John Robinson, orga-
nist.

CLASS 12. FOREIGNERS.

Hernan Cortez.

Franciscus Junius, from an
etching of Vandyck.

The same, compleatly en-
graved.

Balthazar Castiglione.

Rapin Thoyras.

Job Patriarcha.

1. William prince of Orange†.

2. Maurice prince of Orange.

3. Jacobus Arminius.

4. Simon Episcopus.

5. Johannes Bogerman.

6. Gerardus Vossius.

7. Franciscus Gomarus.

8. Edwardus Poppus.

9. Gaspar Barlæus.

10. Johannes Uttenbogaert.

11. Philip de Mornay.

Maphæus Barberinus, pos-
tea Urbanus VIII. Papa.

Hieronymus Fracastorius.

Cervantes.

Father Paul.

Profile of Augustine Caracci.

Racine.

Bene-

† The eleven heads numbered are a set.

Benedetti, finger.	Charles XII. of Sweden.
Rev. Mr. Aaron.	Philip V. king of Spain.
Pierre Varignon.	Erasmus.
Blaise Pascal.	Antony Arnauld.
Archbishop Fenelon.	Charles Rollin.
Wencefflaus Hollar.	Monfr. de St. Evremond.
Marcus Hieronymus Vida.	

CLASS 13. HISTORIC PRINTS, and PRINTS with two or more PORTRAITS.

Henry VII. and his Queen, Henry VIII. and Jane Seymour.

Procession of queen Elizabeth to Hunsdon-house.

The tomb of lord Darnley, James I. when a child, earl and countess of Lenox &c. praying by it.

Battle of Carberry-hill, at large, from a small view in the preceding.

This was the first number, published with explanations.

Three children of Henry VII.

Charles Brandon duke of Suffolk and Mary queen of France.

Frances duchess of Suffolk, and Adrian Stoke, her second husband.

Lady Jane Grey, with emblematic devices.

This was the second number published in like manner. Vertue intended to give some other pictures, relative to the family of Tudor, as Philip and Mary, from the picture at Woburn, which he had purposely copied in water colours; but he finished no more of that set, but the following,

Edward

Edward VI. granting the palace of Bridewell, for an hospital.

The Court of Wards; with an explanation on a folio sheet.

Thomas earl of Arundel, his countess and children; a plate done for the duke of Norfolk, and never sold publicly.

Thomas earl of Strafford and his Secretary.

The earl of Strafford's three children.

A set of ten plates, containing the heads of Charles I. and the principal sufferers in his cause, with their characters beneath, from lord Clarendon.

Thomas earl of Coningsby and his two daughters.

The family of Eliot of Port Eliot in Cornwall.

William duke of Portland, Margaret his duchess, and lady Mary Wortley.

CLASS 14. TOMBS.

Tomb of John duke of Newcastle in Westminster-abbey.

----- of Sophia marchioness of Annandale.

----- of Dr. Colet.

Bust of ditto.

Tomb of Dr. Young.

----- of Dryden.

----- of Thomas Watson Wentworth.

CLASS. 15. PLANS, VIEWS, CHURCHES, BUILDINGS &c.

Survey of the remains of Roman antiquity on the Wolds in Yorkshire.

Ancient

Ancient plan of London as it was in the beginning of queen Elizabeth's reign, on several sheets.

A survey and ground plot of the palace of Whitehall.

Two plans for re-building London, proposed by Sir Christopher Wren, after the fire.

Two different by Mr. Evelyn.

Antiquæ Etruriæ pars orientalis.

Plan of a Roman military way in Lancashire.

Lincoln's-inn-chapel.

Church of Boston.

Plan and elevation of the fire-works in St. James's-park, April 27, 1749.

View of the fire-works at the duke of Richmond's at Whitehall, May 15, 1749.

The gate-house or tower of Layer-Marney-hall in Essex.

Three plates of Saxon antiquities, Waylandsmith, Ichenild-way &c.

Perspective view of a gothic front in the church of Worlingworth in Suffolk.

Inside view of the chapel in London-bridge. Another plate with the outside and the bridge.

Small view of the cathedral at Exeter.

Ditto of St. Edmundsbury.

Part of the abbot's palace at ditto

Ichnography of the church, ditto.

East view of Bluntsham church in Huntingdonshire.

View of an ancient gateway, dedicated to Nicholas bishop of Exeter.

View of London about 1560.

North west view of Gainfborough.

Small view of the theatre, printing-house, and Ashmolean museum at Oxford.

View of Penhurst.

Inside of the abbey-church at Bath, drawn by J. Vertue, brother of George.

Plan of the church of St. Martin.

West prospect of ditto.

South prospect of ditto.

View of the Savoy.

A tessellated pavement discovered at Stunsfield near Woodstock, 1712.

Extent of the fire of London, on two sheets.

The ancient wooden church at Greensted in Essex &c.

Map of some Roman garrisons.

Plan of a Roman camp.

CLASS 16. COINS, MEDALS, BUSTS, SEALS, CHARTERS, GEMS, and SHELLS.

Coin of Carausius and his empress in brass.

Plate of coins of Carausius.

Ditto, and of other emperors.

Plate of coins with the crux victorialis.

Medal of queen Caroline when princess, a figure sitting on each side.

Reverse of a medal, legend, Resurges.

Plate of ancient Gallic coins.

Another of barbarous coins.

Medal of Leo. X.

Plate 1. Egyptian figures, &c.

Plate 2. Ditto.

Medal of George 2d. his queen, and children.

Heads of Virgil and Homer.

Smaller Homer.

Small head of Franciscus Junius.

Ditto of king Alfred.

Ditto of a Pope.

Very small one of Caleb Danvers.

Bust of lord Turchetyl abbot of Crowland.

A bust found at York, in possession of Roger Gale.

An extract from Domesday, relating to the church of Hambyrie in Wyrcestershire.

Seal in the shape of a lozenge, an ox and a castle.

Seal of Adam de Newmarche.

Tally of Thomas Godesfire.

Seal of dean and chapter of Hereford.

Two others.

Seal of George Coke bishop of Hereford.

--- of Robert Benet bishop of Hereford.

--- of Savari de Boun. A crescent.

Another, same arms.

Another seal with arms of Bohun.

Another. Another, a knight on horseback.

Seal of William Fitz-Oth.

Seal to the surrender of an abbey.

Seal of St. John Clerkenwell.

Seal of Thomas bishop of Elphin.

Seal of bishop Egidius.

Arms of queen Elizabeth, as a stamp.

Ditto of James I.

Precept of king Henry to the sheriff of Nottingham.

A charter and imperfect seal, parts only of a horseman and of another figure.

Representation of the pontific Tiara.

Jewels in the collection of Margaret duchess of Portland, 3 plates.

Five shells, ditto.

CLASS 17. FRONTISPIECES, HEAD and TAIL-PIECES.

Frontispiece to *Pline sur l'or l'argent*. George II. and queen Caroline, at top.

A bishop giving a writing to Hibernia, with other figures. Seems to relate to a charity-school.

A man writing on a tomb by moonlight; for Dr. Young's *Night-thoughts*.

Minerva raising a woman; *Refurges*. Vignette.

Head-piece for Thurloe's State-papers. Thurloe's head &c.

A person offering a book to James I. Faith standing by him with *Holy Bible*, &c. I believe for father Paul.

A procession, with the sign of the tabard; for one of Chaucer's tales.

A temple with books and emblematic figures; *vivitur ingenio*.

Frontispiece to the auction book of the Harleian collection.

A head-piece with view of Stonehenge, &c.

A man

A man digging, with Latin mottoes, small oval.
 Inside of a church, and a church-yard; head-piece.
 The Annunciation, ditto.
 Many plates for the quarto edition of Waller.
 The Ad Lectorem for lord Burlington's Palladio.
 Frontispiece to Historia Cælestis.
 Six initial letters, N. 2. P^s. S. 2. T^s.
 Set of headpieces for Homer.

CLASS 18. MISCELLANEOUS.

Arms of the Antiquarian Society at Spalding, engraved and mezzotinto.

Arms of Blount.

Conundrum for Henny's right tobacco, a toe, a back, and O.

Benefit ticket for Mademoiselle Violette.

Print of Richard Dickinso[n] governor of Scarborough Spaw, with verses. Poor.

Large print of David Bruce, with account of his distresses at Sea.
 As ill done as the former.

Two plates of a mummy.

Two genealogic trees, intituled, Processus & Series Legis.

Plate to put in lady Oxford's books.

Inscription to Neptune and Minerva.

Head of Silenus, a basrelief.

Liber & Libera, ditto.

S f

A plate

A plate of some Roman Antiquities.

The western prospect of Bear'sden-hall in Surrey, a satyric print.

Antiquity-hall, ditto.

An antique female figure with two faces, holding a snake with two heads.

Besides many plates for the Society of Antiquaries, published in their two volumes, and a series of Oxford Almanacs for several years; and perhaps some plates which have not come to my knowledge.

Oct. 22d, 1762.

F I N I S.

I N D E X

I N D E X

O F

NAMES of ENGRAVERS,

Ranged according to the times in which they lived.

THOMAS GEMINUS, p. 5.

Remigius Hogenbergh, 7.

Francis Hogenbergh, *ib.*

Humphrey Lhuyd, 8.

William Cunyngham, *ib.*

Ralph Aggas, 9.

Humphrey Cole, 10.

John Bettes, 11.

Christopher Switzer, *ib.*

William Rogers, 12.

Christopher Saxton, *ib.*

Nicholas Reynold, *ib.*

Augustine Ryther, 12.

George Hoefnagle, 13.

Theodore de Brie, 14.

Robert Adams, 15.

Reginald Elstracke, *ib.*

Francis Delaram, 18.

Crispin Pafs, 20.

Crispin Pafs junr. 23.

William Pafs, *ib.*

Magdalen Pafs, 25.

Simon Pafs, 26.

John Payne, 29.

John Barrà, 30.

John Norden, 31.

Thomas Porter, *ib.*

Charles Whitwell, *ib.*

C. Boel, *ib.*

William Hole, 32.

Jodocus Hondius, *ib.*

Henry Hondius, 33.

A. Bloom, *ib.*

Thomas Cockson, 34.

Peter Stent, *ib.*

Thomas Cartwright, 35.

William

I N D E X.

William Dolle, *ib.*
 ——— Deodate, *ib.*
 R. Meighan, 36.
 Thomas Cecill, *ib.*
 Robert Vaughan, *ib.*
 J. Hulett, 37.
 William Marshall, 38.
 G. Glover, 39.
 Henry Peacham, *ib.*
 Robert de Voerft, 40.
 Luke Vofterman, 42.
 Wenceflas Hollar, 44.
 Martin Droefhout, *ib.*
 H. Stock, 45.
 H. Vanderborcht, *ib.*
 T. Slater, *ib.*
 William Delff, *ib.*
 George Gifford, *ib.*
 Thomas Crofs, 46.
 S. Savery, 46.
 J. Goddard, 47.
 J. Chantry, *ib.*
 J. Dickfon, *ib.*
 A. Hertocks, 48.
 F. H. Van Hove, *ib.*
 ——— Rotermans, *ib.*
 Francis Barlow, 49.
 R. Gaywood, *ib.*
 ——— Dudley, 50.
 ——— Carter, *ib.*
 Robert Pricke, *ib.*

Francis Place, *ib.*
 J. Savage, 52.
 William Lodge, *ib.*
 William Sherwin, 55.
 Joseph Nutting, 56.
 William Faithorne, 57.
 William Faithorne junr. 66.
 John Fillian, 68.
 Peter Lombart, *ib.*
 James Gammon, 69.
 Robert Thacker, 70.
 ——— Morgan, *ib.*
 William Skillman, *ib.*
 John Dunftall, *ib.*
 J. Brown, *ib.*
 Prince Rupert, 71.
 Warner Vaillant, 76.
 John Evelyn, *ib.*
 David Loggan, 80.
 Peter Williamfon, 83.
 Abraham Blooteling, 84.
 George Valck, 85.
 Edward le Davis, *ib.*
 William Lightfoot, 86.
 Michael Burghers, *ib.*
 Peter Vanderbank, 87.
 Nicholas Yeates, 89.
 John Collins, *ib.*
 R. Collins, junr. 90.
 William Clarke, *ib.*
 John Clarke, *ib.*

R. Tomp-

I N D E X.

- R. Tompson, 90.
 Thomas Dudley, ib.
 Paul Vansomer, 91.
 John Vansomer, ib.
 Robert White, 92.
 George White, 100.
 Arthur Soly, ib.
 Hamlet Winstanley, ib.
 --- Burnford, 101.
 Isaac Oliver, 102.
 John Drapentiere, ib.
 William Elder, ib.
 John Sturt, ib.
 --- Lutterel, 103.
 Robert Jackson, ib.
 Francis Bragge, ib.
 Isaac Becket, 104.
 John Smith, 105.
 Simon Gribelin, 107.
 Sir Nicholas Dorigny, 108.
 Charles Dupuis, 111.
 Claude du Bosc, ib.
 --- Beauvais, ib.
 Lewis du Guernier, 112.
 George Bickham, ib.
 S. Coignard, ib.
 T. Johnson, 113.
 --- Kip, ib.
 George King, ib.
 Daniel King, ib.
 S. Nichols, 114.
 Joseph Simpson, 114.
 Peter Van Gunst, ib.
 Robert Williams, 115.
 W. Wilson, ib.
 Michael Vandergutch, ib.
 Gerard Vandergutch, 116.
 Claud David, ib.
 - - - Chereau, junr. ib.
 Bernard Lens, 117.
 Samuel Moore, 118.
 ---- Scotin, ib.
 Mr. English, ib.
 Henry Hulsberg, 119.
 John Faber, ib.
 John Faber, junr. ib.
 Edward Kirkall, 120.
 James Christ. Le Blon, 121.
 John Simon, 122.
 L. Boitard, ib.
 B. Baron, 123.
 Henry Gravelot, ib.
 John Pine, 124.
 Arthur Pond, 125.
 Henry Fletcher, ib.
 Carey Creed, ib.
 Joseph Wagner, 126.
 Thomas Preston, ib.
 John Laguerre, ib.
 Peter Fourdriniere, 127.
 John Green, ib.

I N D E X

O F

NAMES of ENGRAVERS,

Ranged alphabetically.

A.

ADAMS, ROBERT, p. 15.
Aggas, Ralph, 9.

B.

Barlow, Francis, 49.
Baron, B. 123.
Barrà, John, 30.
Beauvais, 111.
Becket, Isaac, 104.
Bettes, John, 11.
Bickham, George, 112.
Blon, J. Christopher, 121.
Bloom, A. 33.
Blooteling, Abr. 84.
Boel, C. 31.
Boitard, L. 122.

Bosc Claude du, 111.
Bragge, Francis, 103.
Brie, Theodore de, 14.
Brown, J. 70.
Burghers, Michael, 86.
Burnford, 101.

C.

Carter, —, 50.
Cartwright, Thomas, 35.
Cecill, Thomas, 36.
Chantry, J. 47.
Chereau, 116.
Clarke, John, 90.
Clarke, William, ib.
Cockson, Thomas, 34.
Coignard, S. 112.

Cole,

I N D E X.

Cole, Humphrey, 10.
Collins, John, 89.
Collins, Richard, 90.
Creed, Carey, 125.
Crofs, Thomas, 46.
Cunyngham, William, 8.

D.

David, Claud, 116.
Davis, Edward le, 85.
Delaram, Francis, 18.
Delff, William, 45.
Deodate, —, 35.
Dickson, J. 47.
Dolle, William, 35.
Dorigny, Sir Nicholas, 108.
Drapentiere, John, 102.
Droeshout, Martin, 44.
Dudley, —, 50.
Dudley, Thomas, 90.
Dunstall, John, 70.
Dupuis, Charles, 111.

E.

Elder, William, 102.
Elstracke, Reginald, 15.
English, Mr. 118.
Evelyn, John, 76.

F.

Faber, John, 119.
Faber, John, junr. ib.

Faithorne, William, 57.
Faithorne, William, junr. 66.
Fillian, John, 68.
Fletcher, Henry, 125.
Fourdriniere, Peter, 127.

G.

Gammon, James, 69.
Gaywood, R. 49.
Geminus, Thomas, 5.
Gifford, George, 45.
Glover, G. 39.
Goddard, J. 47.
Gravelot, Henry, 123.
Green, John, 127.
Gribelin, Simon, 107.
Guernier, Lewis du, 112.

H.

Hertocks, A. 48.
Hoefnagle, George, 13.
Hogenbergh, Francis, 7.
Hogenbergh, Remigius, ib.
Hole, William, 32.
Hollar, Wenceslas, 44.
Hondius, Henry, 33.
Hondius, Jodocus, 32.
Hulett, J. 37.
Hulsberg, Henry, 119.

J.

Jackson, Robert, 103.
Johnson, T. 113.

King,

I N D E X.

K.

King, Daniel, 113.
King, George, ib.
Kip, — ib.
Kirkall, Edward, 120.

L.

Laguerre, John, 126.
Lens, Bernard, 117.
Lightfoot, William, 86.
Lodge, William, 52.
Loggan, David, 80.
Lombart, Peter, 68.
Lhuyd, Humphrey, 8.
Lutterel, —, 103.

M.

Marshall, William, 38.
Meighan, R. 36.
Moore, Samuel, 118.
Morgan, —, 70.

N.

Nichols, S. 114.
Norden, John, 31.
Nutting, Joseph, 56.

O.

Oliver, Isaac, 102.

P.

Pafs, Crispin, 20.

Pafs, Crispin, junr. 23.
Pafs, Magdalen, 25.
Pafs, Simon, 26.
Pais, William, 23.
Payne, John, 29.
Peacham, Henry, 39.
Pine, John, 124.
Place, Francis, 50.
Pond, Arthur, 125.
Porter, Thomas, 31.
Preston, Thomas, 126.
Pricke, Robert, 50.

R.

Reynold, Nicholas, 12.
Rogers, William, ib.
Rotermans, —, 48.
Rupert, Prince, 71.
Ryther, Augustine, 12.

S.

Savage, S. 52.
Savery, S. 46.
Saxton, Christopher, 12.
Scotin, —, 118.
Sherwin, William, 55.
Simon, John, 122.
Simpson, Joseph, 114.
Skillman, William, 70.
Slater, T. 45.
Smith, John, 105.
Soly, Arthur, 100.

Stent,

I N D E X.

Stent, Peter, 34.
Stock, H. 45.
Sturt, John, 102.
Switzer, Christopher, 11.

T.

Thacker, Robert, 70.
Tompson, R. 90.

V.

Vaillant, Warner, 76.
Valck, George 85.
Vanderbank, Peter, 87.
Vanderborcht, H. 45.
Vandergutch, Gerard, 116.
Vandergutch, Michael, 115.
Van Gunst, Peter, 114.
Van Hove, F. H. 48.

Vanfomer, John, 91.
Vanfomer, Paul, ib.
Voerst, Robert de, 40.
Vofferman, Luke, 42.
Vaughan, Robert, 36.

W.

Wagner, Joseph, 126.
White, George, 100.
White, Robert, 92.
Whitwell, Charles, 31.
Williams, Robert, 115.
Williamson, Peter, 83.
Wilson, W. 115.
Winstanley, Hamlet, 100.

Y.

Yeates, Nicholas, 89.

F I N I S.



